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CHICAGO TO SUPPLY ALL WESTERN MUSIC

**Max Rabinoff Says City Will Soon
Become an Important Musi-
cal Clearing House**

"In the course of a few years, Chicago will be the musical clearing house for the entire West. The musical situation in our city is undergoing a wonderful evolution which will result in establishing it as a supply center for soloists, orchestras, opera companies and other attractions," declared Max Rabinoff, the Chicago impresario, at the Hotel Knickerbocker, in New York, this week.

Mr. Rabinoff is the principal figure in the warm controversy now raging in the Windy City to break up the one-man power represented by F. Wight Neumann, who in previous years has had the field exclusively to himself.

"If I have accomplished nothing else," Mr. Rabinoff went on to say, "I have given Chicago music-lovers an opportunity to hear the work of many artists, both on the concert and operatic stages, who would not otherwise be heard there. The old system, which has stultified the city's musical growth, resulted in bringing to us only certain artists of long-standing reputations, who were sure of attracting a following of safe numbers. Newcomers had no opportunities whatever, as the manager who had charge of all our musical events refused to take any risks in the line of novelties.

"The methods used to cripple my venture were many and of various natures, and one of the reasons for my present visit to New York is to begin suit against a prima donna who was induced by a rival manager to break her contract with me."

Regarding the outcome of his series of Philharmonic concerts Mr. Rabinoff declared that he had every reason to believe they would greatly stimulate musical interest in Chicago. As Oscar Hammerstein's Western representative, Mr. Rabinoff said that for the present the operatic impresario's Chicago plans were in abeyance, although it is likely that a \$3,000,000 opera house will be erected on Michigan avenue, just south of Hubbard Court, and that the idea to build in North Clark street, on the site which Mr. Hammerstein had already purchased, will probably be abandoned.

In regard to the growing importance of Chicago as a source for musical attractions, Mr. Rabinoff said: "The tendency in managerial affairs is to centralize. The time is not far distant when our own local artists, many of whom have acquired national reputations, will be booked entirely from Chicago and the foreign celebrities and important Eastern artists will be 'sold' by the New York managers to those in Chicago. The latter will then control their tours throughout the entire West.

"Such a plan is based purely upon economic principles, and will result in less wasted energy and needless expense than has been incurred in the past."

Slézak's Contract with Metropolitan Opera Company Extended

The contract of Leo Slézak, the Metropolitan Opera House tenor, has been extended for two years more, during which he is to sing in New York for the entire Metropolitan season. He has a contract with the Imperial Opera House in Vienna, in accordance with which he will sing there for six weeks in the Spring and Fall.

New rôles for Mr. Slézak this season at the Metropolitan will be *Walther von Stolzing* in "Die Meistersinger," *Rhadames* in "Aida," *Tannhäuser*, *Hermann* in Tschai-kowsky's "Pique Dame," which is to be given in German under the direction of Gustav Mahler; *Lohengrin* and as the hero of Flotow's "Alessandro Stradella," which is to be revived at the Metropolitan for the benefit of the German Press Club.



ALICE NIELSEN

—Photo by Chickering, Boston

The Boston Opera Company Prima Donna, Who Has Firmly Established Her
Popularity Both in New York and Boston. (See page 32)

GREAT THRONG IN CARNEGIE HALL FOR NORDICA-CARRENO RECITAL

**Ticket Speculators Do a Big Business and Many Are Unable to Gain
Admission—Enthusiastic Demonstration for Pianist and Prima Donna**

The unusual sight of a horde of speculators on the sidewalk, a triple line of ticket buyers in the lobby, and numerous standees at the back of the parquet was to be witnessed at Carnegie Hall last Sunday afternoon when Mmes. Nordica and Carreño joined forces in one of the most notable recitals of the season. Either of these two artists could, of course, be depended upon to fill the house from floor to roof, and so it is not at all surprising that their simultaneous appearance should have signified disappointment to a large number who were unwise enough to delay in providing themselves with tickets.

Five minutes before the hour scheduled for beginning, ticket holders had all they could do to elbow their way through the struggling mass in the vestibule, and the opening was postponed some fifteen minutes to allow the audience time to seat itself.

When finally, at a quarter past three, Mme. Carreño emerged from behind the screen of potted palms which decorated the stage the house fairly rose at her and applauded for several minutes before permitting her to proceed with Beethoven's "Sonata Appassionata," which opened the program.

The great pianist played the work through without pausing between the various movements, so the demonstration of pleasure at the close were all the more boisterous for being long pent up. What a wonderful commingling of Amazonian power and feminine tenderness! And what a wealth of emotion and poetry in her readings of such superlatively emotional music as that of Chopin and MacDowell! Of the former she played the B Major Nocturne, the "Butterfly" étude, and the A Flat Polonaise. Naturally, her hearers were not slow in insisting upon more, so she supplemented these with the same composer's Étude in A Flat, op. 25, No. 1, and the charming

[Continued on page 37.]

TRUCE DECLARED IN THE OPERATIC WAR

**Dippel Promises Hammerstein He
Won't Woo Away Any More
Manhattan Singers**

As the result of a conference between Oscar Hammerstein, director of the Manhattan Opera House, and Andreas Dippel, administrative manager of the Metropolitan Opera House, a truce has been declared in New York's operatic war. Mr. Dippel has agreed to discontinue any negotiations with opera singers now in Mr. Hammerstein's employ.

One of the difficulties with which Mr. Hammerstein has had to contend since the inauguration of his opera house on Thirty-fourth street, has been the practice of the Metropolitan management to engage the successful singers who had made their débuts under the former auspices.

"When I go abroad to engage new singers," said Mr. Hammerstein on Wednesday, "I naturally try to make the best terms possible. When these people come over here and learn the salaries paid to some other singers they immediately declare that I am a swindler. Of course my duty as a business man requires me to make the best possible arrangements with my artists. Mr. Dippel has now assured me that he would have no dealings with anybody still under contract to me and would deal only with those who are free to make contracts. Such an assurance makes it much easier for me to deal with my singers."

Although Mary Garden has stated that this is her last season in opera in America, the rumor has been circulated that she will sing at the Metropolitan Opera House next year. Mr. Hammerstein states, however, that she will sing at the Manhattan not only next season, but for two seasons following, for he claims to have a three-year contract with her. Miss Garden requested to be released from this contract, on the understanding that she would never return to this country to sing, but Mr. Hammerstein refused to allow it.

The rumor that Miss Garden might sing at the Metropolitan arose in Paris, where, according to reports, the Metropolitan management has been negotiating with the Paris Opera Company for Miss Garden's services. Miss Garden is under contract to the Paris Opera Company, and the latter was preparing to turn over this contract to the Metropolitan, it was stated, provided legal technicalities could be avoided.

To an interviewer Miss Garden refused to deny that she might sing at the Metropolitan, but said she knew nothing of any Paris negotiations.

"Mr. Hammerstein has been very kind to me, and I have no cause to leave him, but then you never can tell what will happen," she said.

Busoni on His Way to New York

Ferruccio Busoni, the pianist, has cabled that he sailed for New York on the North German Lloyd steamship *Barbarossa*, expected to arrive on the 30th. Busoni appears with the New York Philharmonic Orchestra, under Gustav Mahler's bâton, on January 6 and 7, at Carnegie Hall, and on the 8th at Brooklyn.

\$9,000,000 Amphitheater for Chicago

CHICAGO, Dec. 22.—A movement, backed by one of the most important financiers of this city, is on foot to establish a \$9,000,000 amphitheater in Chicago, which will seat 25,000 people. It is proposed to have the auditorium so constructed that sections may be divided into various sizes for various purposes. The building will be adapted especially for grand opera performances.

London Censor Bars "Salomé"

LONDON, Dec. 15.—The proposed production of Strauss's "Salomé" at the Covent Garden Theater next February has been forbidden by the censor.

HAS CONQUERED EUROPE; AMERICA NEXT

Though But Twenty Years Old, Kathleen Parlow Has Earned Position Among Foremost Violinists of the Day—Royalty Among Admirers of the San Francisco Girl Whose Career Has Been One of Continuous and Notable Achievement

LONDON, Dec. 11.—Kathleen Parlow, the young American violinist who has created such a sensation throughout Europe, played the Goldmark Concerto in A Minor at the third concert of the Philharmonic Society last Wednesday evening. She ranks among the first violinists of the day, being in a class with Mischa Elman.

A Canadian by birth, Miss Parlow lived in San Francisco from her fifth to her fifteenth year, and one finds in her all the freshness and frankness of the typical Western girl. At the age of five and a half, her study of the violin was begun, and her first concert was undertaken at the ripe age of six.

Miss Parlow came to Europe to continue her studies when she was fifteen. She heard Mischa Elman, who was then taking the continent by storm, and immediately thereafter journeyed to St. Petersburg and sought out Leopold Auer. This was all done in a direct and thoroughly American fashion. Miss Parlow knew that the teacher of an Elman could give her what she needed for her own art, so she took the quickest course to obtain it.

To-day Miss Parlow is barely twenty, and yet in these few years she has made England and the Continent learn the name of Parlow and realize that an unassuming young woman with a name devoid of "skys" or "koffs" can play the violin with the best of European artists, taking into consideration, of course, her youth. It was two years ago that Alexander Grosz introduced her to the Continental public. A tour in Holland was followed by engagements with the best orchestral combinations throughout Germany. A series of successes also awaited her in Denmark and Norway.

With three appearances before the Queen of England to her credit, in addition to the fact that she was no less than five times commanded by the King of Sweden, this young artist has tasted deeply of the cup of achievement.

I had the pleasure of meeting Miss Parlow the other day at her residence in Hampstead. Before a crackling open fire we chatted as though this were anything but our first conversation.

"Do you practise a great deal?" I asked her.

"I don't believe in too much work," she said in reply, "three or four hours of serious study daily ought to be enough; at least, I never do more."



From Left to Right, Thomas Quinlan, Miss Parlow's Manager; Mrs. Quinlan; Leopold Auer, Her Teacher, and Miss Parlow Herself

I questioned her about the violin she used, and she became enthusiastic.

"Such a wonderful instrument," she said. "It was Viotti's, you know, and cost something like \$10,000. It was given to me by

some admirers of my playing in Berlin."

Miss Parlow's plans for the immediate future came in for discussion.

"I played at the Covent Garden concerts just recently," she remarked, "and now, after the Philharmonic concert, comes a Russian tour. January is booked solid in the English provinces. February and March are taken up by a continental tour, mostly big orchestral engagements, and last, and surely not least, will come my tour in America with the Beecham Orchestra in April and May."

"And you are eager to appear before American audiences?"

MACMILLEN AGAIN CAPTIVATES VIENNA

American Violinist Deepens Splendid Impression Already Made by His Concerts

VIENNA, Dec. 5.—Francis Macmillen's appearance with the Tonkünstler Orchestra served merely to deepen the splendid impression his concerts have already made on the Vienna public and critics. He played the well-worn Mendelssohn violin concerto in a masterly manner, with noble tone and smooth technic.

On Monday evening of this week Willy Burmester, another big favorite in Vienna, gave a violin concert in the Grosser Musikverein's Hall to a numerous audience. Burmester's playing bears the stamp of ripe mastership. The program included the Beethoven Sonata in F for violin and piano, the Bruch G Minor concerto, the Wieniawski "Faust" paraphrase, and a series of Burmester's charming arrangements from the old masters.

To conclude the violin concerts of the week, Ferry and Rozsi Wiltmann, a pair of wonder-children, who showed most extraordinary gifts, appeared in Ehrbar Hall in a double recital. Their temperamental playing will surely open an interesting career for them. They are pupils of Jenő Hubay in Budapest. Ferry, the boy, is apparently about fifteen years of age; his sister a year or so younger.

Ignaz Friedman's piano recital on Friday was an event which deserves more than passing notice. The program consisted entirely of Liszt compositions, including the Sonata in B Minor, several of the Etudes, two Schubert transcriptions, the Tarantella from "Venice and Naples," the "Don Juan" Fantasia and other smaller numbers. Friedman is a born Liszt player, and he conquered the technical and interpretative difficulties of the program with ease and sufficiency. The two *pièces de résistance*, the Sonata and the "Don Juan" Fantasia, were done with a virility and a grasp of tonal quality which it is safe to say no pianist on the concert stage to-day could surpass. The Chopin Etudes in C major, op. 10, No. 7, and G flat, op. 25, No. 9, as encores, fairly took the breath of the auditors. The writer has never in all his experience heard these two études played with such verve as by Friedman. The recital was interesting also in another way. It was a proof of the fact that the Liszt recital has come to stay, and that it deserves the same recognition among one-composer recitals (let certain high-browed critics say what they may) as evenings given over entirely to the works of the other three great piano composers, Beethoven, Schumann and Chopin. In the audience were, among other musical celebrities, Theodor Leschetizky, Friedman's teacher, and Mme. Leschetizky. It is rumored that Friedman will tour America next season.

The concert of the Tonkünstler Orchestra on Thursday offered two novelties—a symphony by Richard Stöhr, one of the theory teachers at the Conservatory, and a piano concerto by Oscar Straus, played by Paul Weingarten. Stöhr's work elicited tremendous applause, and is, in fact, quite a worthy composition. The first movement and the scherzo contain interesting thematic material, and do not follow the unmelodious trend of so many modern symphonic compositions. The andante is antiquated and the rondo-finale rather weak in effect. The Straus concerto, written in 1898, brings forth a series of themes which would have served excellently well for "A Waltz Dream" or another of the composer's operettas. In the finale comes a polka melody which brought forth broad smiles all over the house.

To-day at the Philharmonic concert, Moriz Rosenthal played the Chopin E Minor Concerto in honor of the hundredth anniversary of the composer's birth.

Lilli Lehmann concluded her series of "guest" performances at the Opera on Monday evening by singing *Donna Anna* in "Don Juan." Her voice showed its usual astounding freshness and youth.

Mme. Charles Cahier has just taken a villa in the "Währinger Cottage" district, near Theodor Leschetizky's home.

The artistic success of the Beethoven-Brahms-Bruckner festival in Munich last Summer was so great that it will be repeated next year, with different and more elaborate programs. Ferdinand Löwe, the Vienna director, will again conduct.

Anton Moser, a young and promising baritone of the Royal Court Opera, died during the week. EDWIN HUGHES.

CONCERTS, GOOD AND BAD, FOR BERLINERS

Scharwenka Plays Selections from His Opera "Mataswintha" with the Philharmonie

BERLIN, Dec. 13.—I have attended some concerts this past week that were so—charity forbids! Fortunately, a few others that I did attend were somewhat better and a few were really fine. Among the latter must be mentioned that of Norah Drewett, with the Blüthner Orchestra, under the bâton of Richard Burmeister.

Miss Drewett chose for her program the Chopin F Minor Concerto, the Saint-Saëns G Minor Concerto and Burmeister's arrangement of the Liszt "Mephisto Waltzer."

Throughout the program Miss Drewett displayed brilliant technic, a good understanding of the compositions, and a fire and dash in the more brilliant portions that were indeed very interesting. Her tone penetrated the instrumental combinations and was always distinctly audible, although it was not always a full, round tone, but rather inclined to brilliancy. She always got into the spirit of the compositions, but without developing any great climaxes. Miss Drewett's is far from an ordinary talent; in fact, I would say that she is an exceptionally talented pianist. She has yet to develop a broader style. Judging from this performance and her age, that will surely come in the course of time.

On the same evening Hermann Lafont presented a program that was very interesting, and particularly so because of two new works that were presented. One was a suite by P. Ertel, the composer and well-known critic of the *Lokal-Anzeiger*. The suite consists of a Prelude-Air-Scherzo Fantastique after a portrait of Böcklin's

(by himself)—Passacaglia. The other composition was a Passacaglia for two pianos by Hugo Kaun. As the Singakademie and Blüthner Saal are so widely separated, I did not hear these two works, but have been informed that they were of unusual interest.

On Friday evening Joseph Lhévinne gave his second piano recital. On this occasion his work was vastly inferior to the really wonderful work he did at his first concert. This time his tone was hard and his readings seemed to have no authority. It surely must have been an "off night" with him. The last number, the "Faust Valse" of Liszt, was something of a redeeming feature, particularly on account of the brilliancy with which he played it.

On the following evening I met with an agreeable surprise. José Vianna da Motta has always interested me as an unusually fine pianist, but I was not prepared by anything I had ever heard him do for the remarkable virtuosity the man displayed on this occasion. He played with the Philharmonic Orchestra, under the leadership of Dr. Ernst Kunwald, and chose for his program the Chopin F Minor Concerto, the "Totentanz" of Liszt, the "Variations Symphoniques" of César Franck, and Liszt's Hungarian Fantasia. Although Da Motta is a very small man, he developed really enormous power in the climaxes. His performance and readings are altogether intellectual, and one feels that he has thoroughly studied out every intended effect, and one also realizes that he gets them. His tone, which is a bit inclined to hardness, was at the proper moments very brilliant.

This evening, at the Philharmonie Xaver, Scharwenka, the eminent composer-pianist, gave a concert consisting of selections from his opera, "Mataswintha," and his fourth piano concerto, op. 82. The composer conducted, and was assisted by the Philharmonie Orchestra, the Klindworth-Scharwenka Conservatory Chorus, Rita Kury, of Vienna; Marie Berg, Fritz Vogelstrom, of the Court Theater in Mannheim; Hans Baron, Emil Frey, Royal Romanian, pianist, and Walter Scharwenka, organist.

Of the opera the Vorspiel and selections

from the second, third and fourth act were given. The music throughout is beautiful, but my impression is that it works up to nothing, develops no important climax. The concert is quite another story. That is a work of great importance, and will unquestionably continue having the great success it has enjoyed in its year and a half of existence.

Harriet Behnée, so well known in America as the *Suzuki* of Savage's production of "Madama Butterfly," has been enjoying remarkable success in Mülhausen, where she has been "guesting" as *Brünnhilde* in the "Walküre." She has also been engaged for performances of "Isolde" and "Salomé." The papers in that city speak most enthusiastically of her work, both histrionically and vocally. Miss Behnée was formerly known as a contralto, but after a year of study under S. C. Bennett, now in New York, she is successfully coping with soprano rôles.

Georg Fergusson has recently been honored by the Prince Pless, who engaged him to sing before the Kaiser when he was a guest at the palace of Prince Pless on November 27. Mr. Fergusson also sang a couple of duets with the Princess Pless, who is one of his pupils.

After an absence of four years from the concert platform, Fergusson gave his initial performance at Leipzig, November 30. He is anticipating an American tournee in about a year from now.

CHARLES H. KEEFER.

Carreño Baltimore Soloist

BALTIMORE, Dec. 20.—The Philadelphia Symphony Orchestra, Carl Pohlig, conductor, gave an admirable concert at the Lyric last Monday, with Teresa Carreño, the pianist, as soloist. The orchestral numbers were Wagner's overture, "Rienzi"; Goldmark's "Rustic Wedding" Symphony and Tchaikowsky's "Caprice Italian," op. 45. Mme. Carreño played Von Weber's Concertstück in F Minor, op. 79, for piano and orchestra, and in response to enthusiastic demands gave encore numbers. The program was interesting throughout, and Mme. Carreño added immeasurably to its charm. W. J. R.

THE FROLICS OF OPERATIC CELEBRITIES IN A PHOTOGRAPHER'S GALLERY



"Aime Dupont" Describes Some of the Well-Known Singers of the Day as She Has Seen Them—Caruso as "Marguerite," an Incident which Broke the Monotony of One Busy Day—Eames and Nordica Pose with Their Pets—Pol Plancon Could Never Resist Smiling When He Faced the Camera—David Bispham's Dilemma in Arriving at the Studio in the Costume of "Manru."

In the Upper Left-Hand Corner, Mme. Nordica and Her Pet, "Bijou"; Lower Left Hand, Aloys Burgstaller and George Anthes, in Costumes of Two Different Operas; Center, Enrico Caruso as a Danseuse; Upper Right Hand, Emma Eames and Her Comrade, "Mr. Hobbs"; Lower Right Hand, Caruso as "Marguerite"



Calvé, with a red rose in her hair and two clutched tightly between her teeth, gazed roguishly down from the wall. Cavalieri, also with a rose in her hair—a white one—occupied points of vantage in three different places. Emma Eames, queenly, carrying no look of invitation in her eye nor flower in her hair, calmly surveyed her surroundings as she peeped out of a frame, and Melba, looking through a glass, saw a table on which were long lines of photographs of beautiful women—more lovely women than I thought could be marshalled together in one collection.

The scene was Aimé Dupont's studio in upper Fifth avenue. Caruso—the real Caruso, not a photograph, because pictures of men, even great tenors, are kept in the background in this gallery—sat studiously in a corner, serious for the moment and busy looking over a proof. Mariska-Aldrich, six feet tall, commanding in the sweep of her walk, and wearing the evening clothes in which she had just been posed for pictures, came smilingly down the stairs from the operating room and disappeared into the elevator.

A non-celebrity—just a young society woman—entered the studio and asked how long it would be before she could pose for some pictures. "It will be an hour, madame," said the pretty young attendant. "Oh, pshaw!" declared my lady, with a pout; "I shall have to get dressed all over again."

Then Aimé Dupont, the presiding genius

of the studio, appeared. And here a secret must be divulged. Aimé Dupont is not Aimé Dupont at all, but the widow of Aimé Dupont. I shook hands with a clever woman of the world, who talks several languages, has met the leading celebrities of the day for years back, who mixes the social graces with a keen business sagacity and who is equally at home pouring tea or posing a subject.

"I do not know whether I can tell you anything interesting or not," said Mme. Dupont, "but fire away and I'll try to answer your questions."

"You might give your opinion as an expert whether opera singers are more beautiful or are vainer than other women."

"I'll answer both of those questions in the negative. Singers are not more beautiful than other women, but as a rule they are unusually interesting; they know how to pose and they understand in what character their charms are best divulged. There are few singers of whom an interesting and attractive picture cannot be made."

"Now, as for vanity, you will find vain men as well as vain women; I certainly do not believe that all the virtues are in the possession of either sex; certainly great men and great women as I see them in this studio seem to be a great deal like other people, and in answer to the direct question I would unhesitatingly say that women singers are not vainer than are other women."

"Who is the most beautiful opera singer in the world?"

"Now, you do not expect me to answer that question, do you? I do not believe that you can say any woman is the most

beautiful in the world. Some are beautiful in one way, some in another. Certain women that an average unthinking man would call ugly have graces of manner and charm that make them in reality beautiful. Now, I will say that Cavalieri is one of the most beautiful women in the world. You will notice a great many photographs of her about this studio. Take this large, full-length photograph of her. She looks best in Grecian costume, particularly in white. I remember when the Spanish artist, Sarrilla, had his exhibit at the Hispanic Museum I went there with my artist and came back full of enthusiasm for his wonderful color effects. He immediately commenced with this Cavalieri full-length view, and painted evanescent and delicate colors into the gown, and it is one of the most striking pictures in the studio."

"Some singers could not take an interesting photograph in a clinging diaphanous gown. On the other hand, there are singers who are world-famous for beauties and who really look ill at ease in such a gown as they would wear at a dinner party, for instance."

"Mme. Emma Eames is one of the most striking and beautiful women in an evening gown. Nordica is splendid in evening costume. Mary Garden, you may have noticed, is rarely photographed in an evening gown. Her genius for costuming is wonderful. Look at her costumes as *Thais*, *Salomé* and *Sapho*, and study them; you will see that they are wonderful creations. Her visits to the studio are always interesting. She comes sweeping in, as she does on the stage, carrying all before her. I have noticed that great artists are always

completely wrapped up in what they are doing at the moment, whether creating a new rôle, discussing questions of the day or having their picture taken. It is this enthusiasm, this sincerity, that brings about their success."

"One of the most delightful men personally who has visited this studio, but one of the most difficult to photograph, is Pol Plancon. The distinguished basso acts parts which require that he does not look frivolous. He has never gotten over his amusement, however, at the sight of a camera, and as soon as he faces the lens he begins to smile, and the more he tries to keep his face in repose the louder he laughs, and it is some time before he can compose himself to look serious enough for a photograph of *Mephisto*, or the rôle in which he is being photographed."

"The visits of Mr. Caruso to the studio are always interesting. The great tenor is as playful, natural and unaffected in spirit and manner as a boy. After a series of photographs he says: 'Now, let us have something novel,' and he will take the spinning wheel, which you see in the corner, and pose as *Marguerite* in 'Faust,' or as a première danseuse, or in some other quaint rôle that occurs to him. He likes to play pranks and to draw cartoons, and the rapidity with which he can sketch accurately is amazing."

"Caruso is really a striking-looking man in his street clothes, and few men have more dash or distinction of manner when dressed in a tall hat or a long coat. I remember he was talking to me once in the

(Continued on page 39.)

MAHLER'S FIRST SYMPHONY PROVES A SURPRISE AT PHILHARMONIC CONCERT

Work Composed in 1888 Has Its Initial Performance in New York—
Absence of Program Analyses or Explanation Leaves Hearers and Critics in Doubt as to the Composer's Intentions

Doubtless but few of those who betook themselves to Carnegie Hall on Thursday evening of last week for the purpose of attending the third regular concert of the Philharmonic were in any way prepared for the agreeable surprise that awaited them. The program consisted of three numbers—Schubert's "Unfinished" Symphony, Beethoven's "Coriolanus" overture and Mr. Mahler's own first symphony.

As the first two of these consume no more than forty-five minutes together, it was plainly evident that the *pièce de résistance* of the occasion was to be the early work of the Philharmonic's esteemed conductor. And as some persons may have harbored more or less unpleasant recollections of the Brobdingnagian dimensions of another work of the same composer presented last year, there may possibly have been less joy in the anticipation of this particular event than was enthusiastically manifested at its conclusion. The plain truth of the matter is that whereas Mr. Mahler's second symphony is, and will probably remain for a considerable time, caviare to the general public, his first is for the greater part endowed with such qualities as are destined to captivate its hearers, one and all.

Why this work should for almost twenty-three years have remained perfectly strange to this city is a mystery. It was composed as far back as 1888, during the period that its author was still associated with Arthur Nikisch as conductor at the Municipal Theater in Leipzig. Judged from the standards of advanced orchestration, however, it might have been completed this very month. It is in four movements—different though they may be in certain respects from traditional models—and its tonality is D major—though, indeed, it opens in D minor. Not one of its least virtues is the fact that it is scarcely more than an hour long.

Mr. Mahler has tacitly expressed himself as willing, and more than willing, to permit critics and industrious commentators to cudgel their brains for an appropriate "program," by declining to give forth analyses and explanations, and by declaring that the poetical contents of the work should be left wholly to individual imagination. Individual imaginations being seldom willing to coincide in matters of this kind, there is little doubt that plenty of widely diversified opinions as to the true meaning of Mr. Mahler's proclamations might be forthcoming. However, the essentially self interpreting, subjectively emotional nature of this symphony should tend to obviate excess of arduous labor in this direction. Were it not for its concluding division it might well be entitled "Pastoral" symphony, with contents conforming to the character of this title. Indeed, there are occasional indications of the composer's indebtedness to certain portions of Beethoven's "Sixth."

It is a symphony of youthful ardor and exuberance, an overflowing manifestation of the sheer joy of living. There is storm and stress in the close, to be sure, but it is physical conflict devoid of any trace of morbidness. Elsewhere there is nothing that savors of the cerebral, and all is sweetness and light. There is an abundance of melody, melody pure, unaffected, spontaneous; melody plainly derived from the treasure house of the folk songs of Mr. Mahler's native Bohemia, with now and then a touch of the Slavic element. Each of the first three movements fairly exhales the fragrance of the Bohemian forest and meadow in a manner alternatively suggestive of Smetana and Dvůrák. We have the joyous fanfares of the hunt, the call of the cuckoo; we have the burly peasant "ländler," and the tender and sentimental rustic lullaby. Nothing more delicious could be imagined than the artless charm of the trio of the second movement. The third carries a suggestion of Tschai-kowsky in its peculiar coloring.

Mr. Mahler is a veritable wizard in the science of orchestration, and knows how to array his themes in flashing hues. In his first symphony there is often a tendency to comparative simplicity of instrumentation, however, in full conformity with the character of the thematic material. The opening of the work on the highest violin

harmonics, pianissimo, is a masterstroke of bewitching grace. The first movement culminates in a superb outburst of three themes contrapuntally combined, "a sunrise jubilation without equal," "a frenetic orgy of spring," as Richard Specht, the eminent German critic, once described it. In the closing division, unfortunately, the trail of Richard Strauss lies over it all, and as this section is drawn out to a far greater length than its melodic contents warrant, it is the least interesting, and least sincere part of the whole work. It is an instance of writing for writing's sake, and is consequently anti climatic in its effect.

Mr. Mahler's methods of thematic development consist rather in reiteration with harmonic and instrumental modifications than of actual change of melodic contours, through melodic germination. But there is an attempt made to secure unity of the whole by repetition in each movement, of a characteristic phrase, and by the recurrence near the very end of a section of the opening.

The difficulties in performance of this music are tremendous, but the Philharmonic players overcame all of them with flying colors. Mr. Mahler seemed heart and soul in the rendering of his music, and the result was a presentation of it that few organizations could have equalled and none surpassed. As for the other numbers, it need only be said that the Schubert symphony was done with tender regard for its ineffable beauties, while the Beethoven overture was delivered with crushing dramatic forcefulness. HERBERT F. PEYSER.

Press comments on Mr. Mahler's First Symphony:

The character of the first three movements is pleasing, and neither the subject matter nor the manner of its treatment will tax the analytical powers of the average listener. The subject matter indeed is thoroughly melodious, unaffectedly simple and directly presented.—W. J. Henderson in the Sun.

The audience, consisting for the greater part of the old subscribers of the society, recognizing in the work a very radical departure from its traditions, received it with what might be described as courteous applause, much dubious shaking of heads and no small amount of grumblings. Why this should have been the case will better be understood when time and patience permit of a dispassionate discussion of the composition, which let it be confessed, is not the case now.—H. E. Krehbiel in the Tribune.

To those who listen to this as absolute music it seems less distinguished, less individual than the later music of Mr. Mahler's than is known here. The musical material has a less pregnant quality, less beauty and expressiveness. There is a dangerous verging more than once upon the commonplace. There are passages of beauty, and in many places the apparent simplicity and directness of the music has a peculiarly appealing force, but the impression is fragmentary and fleeting.—Richard Aldrich in the Times.

CRITIC G. D. GUNN ESSAYS MUSIC OF THE MODERNS

A Novel Program Offered by Well-Known Chicago Pianist and Newspaper Reviewer

CHICAGO, Dec. 20.—A pianist of progression, a critic of conviction, Glen Dillard Gunn on Sunday afternoon gave his annual recital in Music Hall, attracting a representative audience that included many educators. True to the tenets of his faith as an apostle of the moderns in music, he offered a program unusual in the line of novelty.

The invocation for the afternoon appropriately enlisted Bach and Beethoven—the former with a suite including two movements from the Toccata in G, succeeded by the second movement from the Italian Concerto and concluding with a G Minor Gavotte. The Beethoven numbers were the Sonata E Flat "Travel," "Farewell," "Absence" and "The Return," all revealed with clarity and sincerity that indicated the philosophic side of a musician who delves below the surface.

The second group advanced Brahms's Ballade in D Minor and the E Flat Intermezzo, both pieces showing intimate study and a comprehension of their strange as well as enigmatical and idiomatic values with tonal value and technical finish that were impressive. In contrast to these rugged and virile compositions came the minor

mysteries from the strange erratic quill of Maurice Ravel, a sonatina in three movements and "The Play of Waters." The strange and unusual arrangement of the Frenchman's score is itself a tax upon the memory, and the phrases are so star-flecked with strange and fleeting similes that if they impressed they must have, in equal measure, puzzled the auditors.

The next group came into more familiar fields with selections from Chopin, three études and the B Minor Scherzo played with freedom and vigor. Among the selections of the last group were two pieces of Liszt's; "Sunt Lacrymæ Rerum" and "Sursum Corda." These are among the last compositions of the great Hungarian pianist, and but feebly reflect the genius who wrought such wonders for the world of the piano. C. E. N.

CHRISTMAS MUSIC AT THE YOUNG PEOPLE'S SYMPHONY

Musical Art Society Shows It Can Sing Well in French, German and Latin, But Not in English

Christmas celebrations were in order at the Young People's Symphony concert last Saturday afternoon, and, while the orchestra enjoyed a vacation, the choir of the Musical Art Society sang *à capella* Christmas carols in four languages to an audience that completely filled Carnegie Hall. Frank Damrosch prefaced the music with explanatory remarks. The singers were apparently actuated by a spirit of Yuletide generosity, and gave of their very best, which in this case was so good that the audience several times decided that it wanted to hear more. There were, of course, a number of offerings that were comparatively new, but, as has been the case in preceding years, the affections of the hearers went out most unreservedly to the two ravishing little French folk songs, "Le Sommeil de l'Enfant Jésus" and "La Chanson Joyeuse de Noël," and to that German classic of the Christmas season, "Stille Nacht, Heilige Nacht," without which the annual holiday concert of Mr. Damrosch's singers would be inconceivable. It goes without saying that each of these was good for a repetition.

Other numbers on the program were Sweelinck's "Hodie Christus Natus Est," Arcadelt's "Ave Maria," Liszt's enchanting "O Filii et Filiae," Cornelius's "Three Kings," Tschai-kowsky's "Legend," Calvisius's "Joseph Lieber, Joseph Mein," and a number of others. They were all excellently sung with solidity of tone, true intonation and careful shading. Strange as it may seem, the diction of the singers was infinitely better in the French, German and Latin works than in those which were done in English. In the latter it was all but impossible to grasp the words without the assistance of the printed programs. Is the English language really so overwhelmingly difficult to enunciate in singing?

Effective work was done by Edith Chapman Gould in several solo numbers, while in the duet, "La Vierge à la Crèche," by César Franck, she was most delightfully assisted by Ellen Learned. Both artists were warmly applauded and compelled to repeat the piece.

XMAS DINNER FOR PUPILS

Celebration Planned by Lamperti-Valda School in Paris

PARIS, Dec. 10.—Mme. Guilia Valda, founder of the Lamperti-Valda School of Singing in Paris, made such a happy success of the Thanksgiving dinner she gave to her American pupils that she is to have a Christmas tree dinner for them. Immediately after the holidays she and Mme. Lamperti will inaugurate a series of receptions at which their pupils will have the opportunity to meet many of the most distinguished persons in the Paris literary, artistic and social worlds. Their new establishment at No. 160 Boulevard Malesherbes is admirably adapted for entertaining, and Mme. Lamperti, who has long made her home in Paris, has enviable social affiliations. The school has grown marvelously since its opening in mid-October, its pupils already exceeding fifty in number. Mothers of three of the students have arrived to spend the holidays with their daughters.

Calvé is making guest appearances at the Théâtre Lyrique Municipal, Paris, this week.

CANADIAN MUSICAL CRITICISM WEAKENED

Resignation of Montreal Man Leaves Dominion with but Few Trained Writers

MONTREAL, Dec. 13.—A serious loss to musical criticism in this city is contained in the departure from the Montreal Herald of S. Morgan Powell, a writer whose discerning taste and trenchant pen had made the musical columns of that paper much respected. Mr. Powell some four years ago succeeded B. K. Sandwell, who, in the pressure of other journalistic duties, was compelled to relinquish his musical pen, and now he himself goes to another paper to take up a position which will leave no time for musical matters. Until there is a sufficient demand for responsible musical criticism to compel the payment of fair salaries for such work it is to be feared that there will never be much either of continuity or responsibility in the musical columns of the daily press. There is practically no trained criticism in the daily press of Canada outside of the Toronto Globe and one Winnipeg paper.

The recital by Paul Dufault last week attracted a large number of the former Montreal singer's friends, who were enthusiastic regarding his progress. He avoided any tendency to florid music, and whenever he approached it he was hampered by a lack of flexibility apparently due to faulty early training. He astonished his hearers, however, by the volume and purity of his voice and his dramatic intelligence in declamatory work and in stirring balladry. The accompaniment work by C. G. Spross, who also accompanied the youthful Mr. Kotlarsky in his violin pyrotechnics, was extremely good.

On the same night a scanty twosome of society people attended the recital of songs by Mrs. Mary Turner Salter, of New York. The composer herself presided at the piano, and the delivery of her songs was entrusted to Margaret Whitney, a niece of Mrs. Salter, and to Magill Tait, son of Chief Justice Sir Melbourne Tait, and one of the most accomplished amateurs of this city. The occasion was in every way unfortunate as an introduction of Mrs. Salter's work to Montreal. Even had her gifts been sufficiently varied and characteristic to justify a whole evening's program, Miss Whitney, who probably had a severe cold, was lacking in the delicacy and finesse which they required. Mr. Tait achieved the one success of the evening in a clever and picturesque ballad series which just suited his voice.

Mabel Barker, formerly the most popular soprano soloist of this city, but who has been absent for two years taking a course of study in Paris, appeared at the second symphony concert on Friday and gave evidence of a much enlarged lower register, of a curiously disappearing upper one, and also of a marked advance in dramatic imagination. In deference to the French taste of a large part of the audience she sang "Les Lettres," from Massenet's "Werther," but it was her encore rendering of "Nymphs and Shepherds" that showed her at her best. Merlin Davies, the other soloist, also a local singer, flattened seriously when singing with the orchestra. It is customary for the management to give one afternoon during the season to local soloists, and that laudable object being now accomplished, the subscribers can look forward to Kreisler, Edith Miller and Renaud.

The utter collapse of the theatrical season here (due not to lack of audiences, but to inability of the managers to secure desirable attractions) has injured greatly to the advantage of the musical entertainment-givers. K.

Mascagni's Cousin Comes to America

Dante Mascagni, a cousin of the composer and poet, concert singer and conductor, arrived Tuesday by the steamship Kaiser Wilhelm II. He is bound for Pittsburg, and it is said he will appear in New York on January 15.

Joyce Bishop, a young American violinist, who has been studying in Berlin, was also aboard the Kaiser. She will appear in concert in this country.

SOUSA

AT THE

HIPPODROME

SUNDAY EVENING
December 26th

GRAND HOLIDAY CONCERT

LAST APPEARANCE OF THE BAND THIS SEASON

A NEW "BONIFACE" IN "LE JONGLEUR"

Gilbert Makes Début in the Rôle
at the Manhattan—Other
Operas of the Week

"Le Jongleur de Nôtre Dame" was sung twice and another Massenet opera, "Thais," once in the week ending Tuesday, at the Manhattan Opera House. The former opera was presented Wednesday evening, December 15, and Monday, December 20, and "Thais" was sung Friday evening, the 17th. The only other opera of the week was Donizetti's "Lucia di Lammermoor," which was heard at the Saturday matinée. All three operas had been given previous hearings at the Manhattan during the present season.

The attendance was large at both performances of "Le Jongleur." On Wednesday Maurice Renaud reappeared as the abbey cook, *Boniface*, and repeated his delightfully sympathetic impersonation. The *Boniface* at the Monday performance was Charles Gilibert, who sang the rôle for the first time in New York, though he has been heard in it in Philadelphia and Boston. In spite of the fact that he was suffering from a slight cold, he sang "The Legend of the Sage Brush" with exquisite feeling, and it is hardly necessary to relate of so capital an actor that his interpretation dramatically lacked nothing of unction, humor and tenderness. The rôle is peculiarly suited to his personality, and there was never any doubt of his being equal to it artistically. With both his and Mr. Renaud's impersonations as near the ideal as could well be, it is unnecessary to indulge in comparisons.

Mary Garden's impersonation of the poor little juggler seems to gain in tenderness and pathos with repeated performances. Regarded as an exposition of art in acting, it is an embodiment worthy of a Maude Adams, and Miss Garden sings the rôle much more musically than she used to. The admirable company of male artists again included Dufrenoy, Lucas, Huberdeau, Crabbe and Scott.

"Le Jongleur" seems to be gaining in popularity at the Manhattan all the time, and so, too, does the same composer's "Thais." This was viewed Friday night by the largest audience of the Manhattan season, which left not a seat unoccupied, and included a numerous army of studees. Miss Garden, as the heroine, shared honors with M. Renaud, as the monk, *Athanael*. M. Dalmorès resumed his original rôle of *Nicias*. It was one of the best performances of the opera that has been given at the Manhattan, and it was most cordially applauded.

Again at the Saturday matinée was there an audience notable for its numbers. Mme. Tétrazini reappeared as *Lucia*, and created a furore of admiration by her marvelous high notes. In the sextet and the "Mad Scene" she displayed even more than her wonted brilliancy. Messrs. McCormack and Sammarco sang magnificently as *Edgardo* and *Ashton*, respectively.

Mr. Bonci Denies a Daily Newspaper Report

NEW YORK, Dec. 21, 1909.

To the Editor of MUSICAL AMERICA:

Referring to a letter which appeared in yesterday's New York *American* with the title "Bonci will sing on vaudeville circuit," I beg to say that I never entered any negotiations or signed a contract with Mr. Williams. As a matter of fact, I do not know the gentleman, never saw him, or have I had any talk with him, nor with any of his representatives.

As the whole matter has been evidently manipulated to advertise Mr. Williams's houses, regardless of the damage brought to my standing as an operatic artist, I have directed my lawyer to investigate the case and take action against any person who may be responsible for the article.

Yours very truly,

A. BONCI.

YOLANDA MERO, NOTED PIANIST, WEDS HERMAN IRION, OF STEINWAY & SONS



HERMAN IRION

Yolanda Mero, the brilliant young Hungarian pianist, who came to this country a few weeks ago to capture the American public, not only succeeded in doing this, but was captured herself. Cupid did the trick, and she is now the bride of Herman Irion, chief of the office staff of Steinway & Sons. The couple are at Lakewood.

The marriage was a surprise to every one who knew the groom and bride. Even Mr. Irion's office associates were in the dark. They knew that the piano man was smitten by the charms of the artist, but he was looked upon as a confirmed bachelor, who would woo but slowly.

On Thursday of last week Miss Mero, who was to play at the Waldorf-Astoria, met her manager, Richard Copley, of the Wolfsohn Bureau, there. She walked up to him and blushing said:

"I have a little piece of news for you." "What is it?" asked the manager politely.

"I was married this morning at the Prince George Hotel at 9 o'clock."

Copley became excited. "To whom?" he asked quickly.

"To the very nicest man I have met in Europe or in America, Mr. Herman Irion."

It was several minutes before Copley recovered.

"I shall continue my tour after a brief honeymoon," she reassured him. Then,



YOLANDA MERO

after a moment's pause, she said: "Please congratulate me."

"I do," said Copley, shaking hands with her warmly. "I wish you all the happiness you deserve, which is as much happiness as can be crowded into one person's life."

Yolanda Mero belongs to one of the best families in Hungary, and is a young woman of unusual talents, which are not confined to music. She is unaffected, full of spirit, fun-loving and home-loving. She believes that art and domesticity can walk hand in hand. In a talk with a reporter for MUSICAL AMERICA she said that at home in Hungary she did the housework, darned stockings, dusted furniture, washed dishes and cooked. She is fond of society and of books. She studied under a pupil of Liszt, and made her début when very young. Recently she played in London, where she was heard by Charles H. Steinway, who induced her to come to America, believing she would make a deep impression here. She made her début at the Russian Symphony Society on November 3, at Carnegie Hall, and since then has been touring the country. A few days after arriving in America she paid a visit to Steinway Hall, where Ernest Urchs introduced her to Herman Irion. It turned out to be a case of love at first sight with the piano man.

Mr. and Mrs. Irion will remain at Lakewood until after the first of the year, when Miss Mero will resume her tour, her first concert being in Montreal. She will play twenty times during January.

MANY "BRAVOS" GREET JOSEPH MALKIN, 'CELLIST

Russian Player Wins Great Success in
Recital in Mendelssohn Hall, Win-
ning Many Encores

Joseph Malkin, the Russian 'cellist, appeared for the second time in New York when he gave a cello recital at Mendelssohn Hall on Wednesday evening, December 15. The hall was crowded, and the work of this player, who is without doubt a great artist, was received with the greatest of enthusiasm. After his first number Mr. Malkin was recalled at least half a dozen times, after the second, at least a dozen times, and during the performance of the miscellaneous compositions which ended the evening was frequently encored. At the close of the recital the enthusiasm was so great that many in the audience shouted "Bravo!" as the player was recalled again and again. Probably no more enthusiastic audience has been seen in Mendelssohn Hall this year.

Mr. Malkin's program contained the Saint-Saëns Concerto, a Locatelli Sonata,

Sarabande, by Sulzer, Schubert's "L'Abeille," "Kol Nidrei" of Bruch, a Chopin nocturne, and Popper's "Danse des Elfes."

Mr. Malkin's success as an artist is due to his excellent instrument, to his wonderful left-hand technic, to his remarkable skill in bowing, and most of all to the beautiful quality of tone which he produces. He performed on the unwieldy instrument with as much facility as if he were playing a violin, and technical difficulties did not seem to bother him in the least. He was sure in his left-hand technic, making the longest shifts with absolute purity of intonation. His double-stopping was impeccable. In his bowing he performed up and down bow staccato, spiccato and other bowings, complicated and difficult because of the rhythmic structure of some of the compositions, with the greatest ease. In spite of all these difficulties his tone always remained pure and sympathetic.

He was most ably assisted by his brother, Malfred Malkin, who played the accompaniments in a manner to stamp himself as an artist. It is to be regretted that he was not heard in solo numbers on the program.

Campanini Conducts in Naples

Andreas Dippel received a cablegram Wednesday from Naples, announcing the opening of the grand opera season at the Teatro San Carlos, with Richard Wagner's "Die Meistersinger von Nuremberg." The performance was given with great success under the direction of Cleofonte Campanini, who next season will have the musical direction of the Chicago Opera Company at the Auditorium.

An Engagement for Sammarco

Mario Sammarco has just signed a contract to sing on October 11 of next year with the famous Liverpool Philharmonic Society. This is the third successive year that the popular baritone of the Manhattan Opera House has appeared with this organization.

"SIEGFRIED" AGAIN AT METROPOLITAN

First of the Ring Operas in New
York This Season—Fremstad's
"Lohengrin" Début

First of the Ring operas to be given this season, and the fifth Wagner production of the year at the Metropolitan Opera House, was "Siegfried," sung Thursday night, December 16, before a comparatively small but raptly attentive audience. Excepting Clarence Whitehill, who for the first time here took the part of the *Wanderer*, and did it most efficiently, the singers were all cast in familiar rôles. Not the least admirable feature of a well-rounded performance was the playing of the orchestra under Alfred Hertz, whose energy and artistic restraint were always amply in evidence. In the work of the principals there was no important weakness, and a great deal of strength and the stage management heightened the significance of the fanciful fairy drama by a series of remarkably well-calculated stage pictures.

Mme. Gadski's *Brünnhilde* is one of her most familiar and effective rôles. She did it full justice Thursday night. The other two women in the cast—Mme. Homer, as *Erda*, and Bella Alten, as the *Forest Bird*—were also in excellent voice, and added much to the poetic spirit of the performance.

Carl Burrian was the *Siegfried*, and sang with great clarity, freshness and beauty of tone. He realized his emotional opportunities acceptably, despite the fact that the rôle of the young forest waif is scarcely suited to him physically. In the singing of the wonderful love duo he shared the honors equally with Mme. Gadski.

Mr. Whitehill proved a worthy exemplar of the *Wanderer*, and Mr. Reiss's *Mime* was a unique work of art, as always. Mr. Goutz as *Alberich*, and Mr. Blass as *Fafner*, also deserved commendatory mention.

Olive Fremstad's appearance as *Elsa*, in "Lohengrin," at the performance of Saturday evening, December 18, was her first in the rôle before a New York audience. The part fits her well. She was a lovely *Elsa* in person, sang with opulence and purity of tone and with fine musical feeling, and acted with poetic grace and understanding. Florence Wickham's *Ortrud* revealed dramatic strength. It was her début in the rôle, and her singing disclosed the effects of nervousness. The other members of the cast were as before. Mr. Hertz conducted excellently.

"La Gioconda" was repeated Wednesday evening, December 15, with Mesdames Destinn and Homer and Messrs. Caruso, Amato and De Segura, a cast which made anything but a brilliant performance impossible.

Puccini's ever-present "Tosca," with Geraldine Farrar in the title part; Mr. Martin as *Cavaradossi* and Mr. Scotti as *Scarpio*, was the offering of Friday night, December 17. It was a highly commendable performance, and there was a good-sized audience to benefit by it.

At the matinée Saturday, December 18, Lydia Lipkowska once more sang *Violetta* in "Traviata." She was at her best vocally, and her beauty and charm of personality again aided her in capturing the admiration of her audience. There was a new *Giorgio Germont* in the person of John Forsell, who, to judge by his voice, had not wholly recovered from his recent illness. Mr. Bonci was in fine form as *Alfredo*.

The extraordinary hold that "Aida" has upon popular liking was indicated Monday night, December 20, when its repetition brought forth one of the largest and most brilliant audiences of the season. In the cast were Mesdames Destinn and Homer and Messrs. Caruso and Amato.

Arthur Lawrason's Visit Home

After an absence of several years, Arthur L. Lawrason, the New York vocal teacher, left for his home in London, Canada, on December 23. He will not resume teaching until January 3, 1910. Mr. Lawrason's sole surviving parent, his mother, will welcome his return. Since he last visited his home he has come to be recognized at home and abroad as one of the most successful of teachers. He has proved his claim to fame by the practical test of results. In the current number of the *Canadian Monthly*, a magazine of the Northland, he is given a warm tribute as a representative former member of the Dominion. The article had also to deal with Louise Gunning, one of Mr. Lawrason's most eminent pupils.



SEASON 1909-10 TINA LERNER

Management: LOUDON CHARLTON, Carnegie Hall, New York
(Mason & Hamlin Piano Used)



JULES FALK VIOLINIST IN AMERICA OCTOBER to MAY, 1909-1910

MANAGEMENT: THE HENRY WOLFSOHN MUSICAL BUREAU
1 WEST 34th STREET, NEW YORK

ELABORATE PICTORIAL PRODUCTION OF "ORFEO" PREPARED AT METROPOLITAN

Scenes by Paquereau and Costumes by Loeffler. Designed in the Theory of a Connection Between Color and Music—The Opera a Pioneer Among "Music Dramas"—Its Poetic Plot

Upon the production of Gluck's "Orfeo ed Euridice" on Thursday of this week the Metropolitan Opera House management expended unusual labors to provide costly, spectacular and artistic effects. The production was the special work of Gatti-Casazza.

The stage-pictures for the production were sketched and executed by the Paris scene painter, Paquereau, a pupil of Monet. Paquereau is a man of musical ability also, and painted his scenery in sympathy with the score. For the scenes in Hades he copied some of the pictures of Gustav Doré.

Both Paquereau and Professor Loeffler, of the Imperial Academy in Vienna, who designed the costumes, worked on the theory of a connection between color and music. There was a classical ballet copied after Isidora Duncan's dancing. Tamara de Svirskey was the chief dancer. Mes. Louise Homer, Johanna Gadski, Bella Alten and Alma Gluck were cast for the leading rôles.

The first-act scene of the Metropolitan production is reproduced herewith.

"Orfeo ed Euridice" is considered an epochal work in opera for the reason that in it was exemplified its author's purpose of elevating the dramatic element and subordinating the Italian tendency to regard opera as a mere vehicle for vocal display. Gluck was a German, but wrote to an Italian text. The opera was first performed



First Act Scene of the Production of "Orfeo ed Euridice" at the Metropolitan Opera House

on October 5, 1762, in the Hofburgtheater of Vienna, when Gluck was forty-eight years old. Gluck's librettist was Raniero da Calzabigi, who shared the composer's ideals of a music drama and to whom the latter ascribed much of his success.

The opera has only three rôles: the two of the title and *Cupid*, or *Amor*. In the first act, *Orpheus* is seen at the grave of

his wife, bemoaning her loss and praying the gods that she be restored to him. *Cupid* appears and promises that *Orpheus* will be allowed to take his wife back from the world of shades, if he will swear never to look upon her. He agrees to this, and, in the second act, leads *Euridice* from Hades back to the living world. She is grief-stricken because she cannot under-

stand why *Orpheus* avoids her gaze, and, in the woodland scene of the third act, feeling that she is about to die of her grief, bids her husband a last farewell. *Orpheus*, overcome, looks upon her at last, and she dies. He tries then to kill himself, but *Cupid*, moved by such evidences of devotion, prevents him from accomplishing his purpose and restores *Euridice* to him.

DIRECTOR HENRY RUSSELL NOW FACES A HERCULEAN TASK

Road Tour of the Boston Opera Company the Most Stupendous Venture Ever Undertaken by an Operatic Organization—Transportation and General Expenses Will Amount to \$10,000 a Week

Boston, Dec. 20.—Never before in the history of opera in this or any other country has there been attempted the stupendous undertaking which Director Henry Russell faces in the tour of the Middle West with which the Boston Opera Company will inaugurate the New Year.

The Metropolitan company has often visited Chicago for a two weeks' season, and has visited Boston, as has Mr. Hammerstein with his forces, but in these instances there was not a tour covering so long a period or involving the transportation of such an elaborate equipment in scenery, properties, etc., as well as such an aggregation of singers, dancers, musicians, business and executive employees as will leave Boston on the evening of January 1 in two special trains, which have been specially chartered for the five weeks' tour at an expense of practically \$10,000 a week.

The man who sits comfortably in an orchestra chair at the opening performance in Pittsburgh, Monday evening, January 3, will have little conception of the tremendous amount of work and worry which has made possible the giving of opera in Pittsburgh by the Boston Opera Company, with the same brilliant settings and wonderfully artistic effects which have constantly characterized the performances during the first half of the Boston season, comprising seven weeks.

The expense of moving this complete operatic equipment will be enormous, but will be nothing as compared with the expense of the productions themselves.

The tour will open at the Nixon Theater in Pittsburgh, January 3, where there will be

one week of performances, followed by two weeks, beginning January 10, at the Auditorium Theater, Chicago, after which the company will move to St. Louis, giving a week of performances at the Olympic Theater. One performance will be given at the English Opera House, Indianapolis, January 31, followed by three performances in Music Hall, Cincinnati, O., February 1, 2 and 3, and the tour will close with a single performance at the Court Square Theater, Springfield, Mass., February 5.

The Boston Opera Company will carry on this tour, approximately, 400 people. The chorus will number 125, the orchestra 80 and the ballet 50. Previous to this the largest number of people carried by any opera company on tour was 243, taken by the Metropolitan in one of their recent tours. The principals of the Boston company on the tour will number over fifty.

From the very nature of circumstances the Boston Opera Company is the only one in the country that is able to guarantee to Western cities during the heart of the season in January and February the same forces and same complete performances that have made possible the wonderful success attained at the home opera house during the regular season. During the mid-Winter season the entire forces of the Metropolitan and Hammerstein companies are required at both the New York and Philadelphia houses, and if either company were to attempt to give an extended Western tour at the height of their season it would be necessary to make undesirable, unavoidable divisions of their orchestras and vocal forces. A few of the most important artists may be rushed back and forth between New York and cities as far distant as Pittsburgh, Cincinnati, Chicago and even St. Louis, with its new twenty-four train to New York, but entire organizations, with

their enormous scenic productions, cannot be shifted back and forth in this fashion and still keep faith with the public.

The drop-curtains and much of the scenery which was especially constructed for the Boston Opera House is so long that it has been impossible to secure a baggage car of sufficient length to accommodate these properties, and as a result a large passenger coach has been dismantled and will be used in transporting the largest drops and scenery. This of itself gives a very inadequate idea of the policy which dominates the directing head of the Boston Opera House, a policy which never recognizes the existence of any obstacle in the path of accomplishing results.

The interest already manifested among the opera and musical circles in the cities to be visited gives every evidence that there will be capacity audiences throughout the tour. The public in Pittsburgh, Chicago and the other cities are evidently taking a lively interest in seeing the quality of opera given by the Boston Opera Company, upon which the severely critical Boston audiences have already set their seal of heartiest approval. The first half of the Boston season, which will close January 1, has shown that Director Russell and his able assistants are capable of producing the most artistic performances, deserving of unstinted praise. Mr. Russell has demonstrated his ability as an opera director and has justified the confidence reposed in him by Boston's exclusive, financial and society interests.

It is interesting to contemplate the amount of money represented by the interests back of the Boston and Metropolitan Opera Houses. Eben D. Jordan, who erected the Boston Opera House, and his associates on the Boston Opera Board of Directors, represent over \$200,000,000. Otto H. Kahn, Gould, Vanderbilt and others on the Board of Directors of the Metropolitan company represent \$800,000,000 of capital, giving the operatic merger of the Boston and Metropolitan houses financial backing of a billion dollars.

The operagoers in the cities to be visited during the tour will be interested to hear

such of the prominent artists of the Boston company as Alice Nielsen, who has won such a well-deserved tribute by her performances in "Bohème," "Madama Butterfly," "Traviata" and other operas; Mme. Lydia Lipkowska, the talented Russian soprano; Mme. Boninsegna, Mme. Bronskaja, sopranos, and Mme. Claessens, contralto. Florencio Constantino, the distinguished Spanish tenor of the Boston company, is as popular in Chicago as he is in this city, and may be counted upon to repeat his wonderfully successful performances during the tour. Among the others who will be looked for with interest will be Enzo Leliva, the successful Polish tenor; George Baklanoff, one of the finest baritones who ever sang in Boston; also one of the latest additions to the company, Cesare Formichi, an Italian baritone who has just arrived from Europe, and many others. D. L. L.

Washington Symphony's Second Program

WASHINGTON, D. C., Dec. 20.—Hermann C. Rakemann, director of the Washington Symphony Orchestra, has arranged his program for the second concert to be given by this organization during the Winter. It will consist of overture, "Water Carrier," Cherubini; "Unfinished Symphony," B. Minor; Schubert; "Prelude" for string orchestra, Massenet, and "A Day in Naples," Italian divertimento, Byng. W. H.

Cecil Fanning in East Orange

EAST ORANGE, N. J., Dec. 20.—Under the local management of Mrs. Robert W. Hawkesworth, Cecil Fanning, baritone, and the Misses Sondheim, ensemble pianists, gave a concert in the Woman's Club house, East Orange, last Friday. Mr. Fanning's fine voice and admirable method earned him the warm approbation of his audience, and the Misses Sondheim played artistically.

Lady Hallé, the celebrated violinist, still appears occasionally in public. She played at a concert with Fanny Davies, the pianist, in London, a few days ago.

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Dear MUSICAL AMERICA:

The critical waters seem to be troubled. Shall we never have an end of this question of critics? It seems to be worse than the tariff or the suffragette question. It refuses to down.

It seems to me that there are certain fundamental propositions connected with the function of the critic upon which a simple understanding could be arrived at, and these things settled once for all, we could go forward to the problems of greater complexity and refinement. So long as the critics, the journals which they represent, and the public do not stand at least upon the same continent, as far as a general understanding goes, it seems to me as if they would never get anywhere.

Now, the critic is the only channel of communication between the artistic event and the public which wants to know what happened on the occasion of that particular event. If the critic, then, does not keep this channel open—that is to say, his critical art, or what ought to be an art—if he clogs it up with personal opinion or mere disgruntlement, to the exclusion of genuine news, he is not fulfilling his place in our civilization. Neither the artist nor the public are being fairly treated from the sheer journalistic standpoint.

The critic, however valuable his personal opinion, should, it appears to me, be a good journalist, or he should, at the very least, manifest the ability of an ordinary reporter. Opinions differ. The critic may have an opinion which time will show to have been based upon observations profound and wise. Another critic will have an opposite opinion, one which time will discredit. Now, if this latter critic puts into his criticism nothing except this distorted opinion; if he omits all reference to what actually happened between artist and audience, he is handing out a first-class gold brick, not merely valueless, but worse than nothing, because the result is distorting to the public mind. When such an opinion is based not upon a careful observation of the whole program, but upon one or two numbers of it, which may not have been the best, matters are still worse. But this point, which many make much of, is in reality not nearly so important as the matter of giving the news. The public may want to know the critic's personal opinion or they may not; but there is no doubt whatever as to its desire to know the unclouded truth as to what happened. A critic has not yet begun to serve as a critic should who allows either the inky octopus fluid of a grouched opinion or the fumes of righteous artistic indignation to obliterate the straight news facts of great or sensational popular success.

Honesty, honesty—and again honesty in news giving! This may sound strange coming from me. But even viewed from the Mephistophelian standpoint, honesty is the best policy. They say, "Tell the truth and shame the devil." I say also, give the truth its full swing in the world; humanity will be the gainer, and I am confident that I will not suffer in a business way.

I believe it was not long since that I had some things to say about music and crime. Kidnapping and burglary have now found their way into the musical world, with edifying effects. A dispatch to the New York

papers from London tells of the attempt of a Russian countess to kidnap Magnus de Laing, an English pianist. The mother of the pianist received this letter from the countess:

"You prevented me from finishing my conversation with your son. It is absolutely useless for you to guard and shadow him. I love him with a love you cannot fathom, and will die sooner than give him up. I can give him everything wealth can procure. Send him to me and you shall have a great reward."

This is not only an interesting development in the history of music as related to crime, but it is a signal also of an approaching change of fortune in regard to pianists in general. For many years pianists of distinction had everything pretty much their own way. They bullyragged the managers, and piano makers have cringed at their feet. That happy era is rapidly passing. The managers are succumbing to that tired feeling as regards pianists, and are turning more to violinists. The piano makers are in revolt, and if the poor pianist is to be exposed to the chance of being kidnapped besides, truly his fate is no longer a pleasant one.

When the Russian temperament breaks loose it is even worse than that of the terrible Turk. The poor Anglo-Saxon has no chance whatever against it. The Russians have struggled for centuries to get a sea-board. In despair, they are now turning their energies to a campaign in quest of the keyboard.

Mr. de Laing's only hope now is to play so badly that he will not appeal even to the barbaric tastes of Russia. The Russian peril is great, but we have not thought before that the musical art of the rest of the world was to be made to suffer by it. An anti-Russian musical alliance will probably be the next thing we shall hear of.

The musical burglar came off somewhat more successfully than the would-be kidnapper. He entered the house of a bank president of Stamford, Conn., and, leaving thousands of dollars' worth of silver and jewelry which he might have taken, took a few trinkets and three tickets for a special performance at the Metropolitan Opera House, in New York. Not even a valuable sealskin coat presented any attractions to the burglar when his avid eyes lit upon those opera tickets. After he has glutted his desires with the golden voice he will probably feel inspired to go forth to greater musical crimes. Other men have stolen railroads; is it not probable that a musical bandit will arise who will make it his business to steal opera houses?

Well! Well! I thought that we were through with that famous operation on Caruso's throat. But murder will out, and now the New York *American* receives from Rome an advice that Dr. Bedova, to whom the operation is attributed, has threatened to sue the singer for the payment of the bill. The report says that Caruso considered the bill rather steep, and declined to pay it. The fact that his voice was better than ever after the famous and fabulous operation appears not to have put him in a mood to pay an unnecessary premium for the doctor's services.

Even the humble worm will turn. But when a Caruso turns it is time to beware!

I am glad to know that it is not an American doctor. Americans have been slandered altogether too long for their supposed monopoly of the bunco.

The suffragettes are exultant. They have found an ally in no less a one than Mme. Lipkovska, the Russian prima donna of the Metropolitan Opera House. Mrs. Sophia Loebinger, treasurer of the National Progressive Women's Suffrage Union, was perplexed and astounded to receive a generous check from the prima donna and an acknowledgment that she was heartily in favor of the cause. Like all persons who receive money unexpectedly, she was sure that something must be wrong. It struck her that Mme. Lipkovska had gotten her organization mixed up with the other branch, that does not believe in militant methods. A Russian not believe in militant methods! Where was the suffragette lady brought up?

What do you think? She sent the check back! Imagine that, if you can—a suffragette sending a check back! Had not Mme. Lipkovska made a mistake? Not at all. Mme. Loebinger says that a handsome Rus-

sian, Mme. Lipkovska's interpreter, called at the office at once and said that no mistake had been made, and that the prima donna wished to meet the suffragette.

Now, it appears, at the request of Mrs. Loebinger, Mme. Lipkovska will make a suffragette speech from a soap box. An interpreter has been promised her. We are to be told later where it will be. She has been asked to come in a taxicab with all her furs, and has been assured that she will make a great sensation, and the prima donna is said to have been delighted with the idea.

Mme. Lipkovska is not new in the suffrage movement, which in Russia has for some time claimed her as an ally. A Russian paper has said that "if the women of Russia had full suffrage and women were represented in the Douma, the first woman representative would be Lydia Lipkovska."

She has said she would make speeches in her dressing-room. This is a magnificent plan. Undoubtedly so charming an advocate of the cause will send away to pray all those who come to scoff. Music is the greatest thing in the world—next to a prima donna. And if the suffragettes can get both music and prima donna they are fixed.

Speaking of dressing-room receptions, one of the things which Isidora Duncan said in expressing her chagrin at the lack of appreciation from artistic authorities in America was that in Paris her dressing-room was filled with the foremost French actors, writers and artists. The inference was that here it was empty and desolate.

There are still some differences between Paris and New York. All Paris takes its art somewhat as the Greeks did. Art is part of the plan of the life of every frequenter of the boulevards. In New York we have not any frequenters of the boulevards, especially because there are no boulevards to frequent. We are Puritanical, home-loving people. Instead of spending our time in the cafés and dressing-rooms with those who provide us with the art which we enjoy, we take our wives and our sweethearts to the show and then to a very respectable little supper at a perfectly proper hotel.

Miss Duncan is expecting too much. She is not reckoning with things as they are. Whom does she want in her dressing-room?

I see from a dispatch in the New York *Sun* that there is a threatened revolt among the colored students at Howard University because the president of the institution, Dr. Thirkield, persists in requiring them to sing old-time plantation coon songs and religious rags. On the recent occasion of a visit by a government official to the institution, the president attempted to start an old-time negro song, which failed through the refusal of the students to sing. Subsequently he delivered a lecture to them and justified his action on the ground that it was well for the negro students to keep alive the traditions of their ancestors, and emulate their spirit of contentment and happiness, as expressed in the folk lore and plantation melodies of before the war.

Against this ante-bellum spirit some of the students have rebelled and have agreed to stand mute when called on to sing. The rebellious students hold that Dr. Thirkield calls upon them for the old songs merely to entertain visitors—that is, to show them off. Hence the rebellion.

I do not believe that the negroes are in their hearts faithless to their ancestral songs. But the negro has depths of reserve and stubbornness too often unfathomed by the whites. Racial sympathy with these old songs is probably as deep as ever, and it would probably be found that if the students were led to sing them through their love of the songs themselves there would be no difficulty. Voluble as the negro is, he no more likes to be shown off than does the Indian, so stolid in the presence of the white man. The negro is fond of showing off on his own account, but he does not care to be exploited.

Your Mephisto.

CINCINNATI ORCHESTRA'S CONCERTMASTER ON THE ROAD



Hugo Heermann, Concertmaster of the Cincinnati Symphony Orchestra, Snapped During the Recent Tour of the Organization

BY A MONTGOMERY COMPOSER

New Work of Georg Fr. Lindner Sung at Elks' Memorial

MONTGOMERY, ALA., Dec. 20.—The musical program at the recent Elks' Memorial service was enjoyed by a good-sized audience. Junius Pierce sang Rodney's "Calvary," the orchestra played the "Stradella" Overture, and Miss Nellie and Ralph Lindner played Titi's "Serenade" for violin and flute. Mrs. Hugh Brown sang an original composition, "Bow Down Thine Ear," by Georg Fr. Lindner, a composer whom Montgomery is claiming as her own at present. It was a most worthy and musicianly composition.

The Eilenberg-Lindner Conservatory gave a recital for juvenile students a short while ago. At the recent laying of the cornerstone of the Methodist College the music was in charge of Rienzi Thomas, who will be the director of music next season, when the college is completed. The Hammond School of Music gave a recital a few days ago, the students of the first four grades participating. Mr. Hammond has moved his studios to South Lawrence street, opposite the post office. At the November meeting of the Flower Growers' Association the invited guest was John Proctor Mills, a teacher of music of this city, who spoke on "Do Plants Think and See?"



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ERNEST HUTCHESON THROWS LIGHT ON THE MYSTERIES OF "ELEKTRA"

Eminent Pianist Gives an Illuminating Lecture-Recital on New Strauss
Music Drama—Extraordinary Music Accompanies the Tramping
of Animals Going to the Sacrifice

Ernest Hutcheson, of the Peabody Conservatory of Baltimore, entertained an audience at the Lyceum Theater with a lecture-recital on Richard Strauss's opera, "Elektra," on Monday afternoon, December 20. It was of striking interest that two such totally different representations of the same subject as that given by Miss Amy Grant a few days previous and Mr. Hutcheson on Monday should both be equally valid as an elucidation of the theme. Miss Grant, through speech, action and costume, called direct attention to the dramatic aspect of "Elektra" upon a background of music. Mr. Hutcheson brought the music directly to the fore, concentrating the attention upon that, with the drama descriptively presented as a background.

Mr. Hutcheson asked the audience, in listening to him, to discard as far as possible what they had read concerning "Elektra" in the sensational press. He said that he would not try to make out a case for Strauss by playing for them only the more beautiful sections of the music, omitting what was gruesome and ugly, but would give a fair measure of both in about the same proportion as both were employed as a means of expression in the drama.

Mr. Hutcheson explained that the drama was made up of a considerable number of brief leading motives, after the Wagnerian fashion. A number of these motives he played at the outset, one of the most beautiful being that of the children of Agamemnon. The motive of doom is also of singular musical impressiveness. The "Elektra" motive, without having great character in its original form, lends itself readily to a varied development. The motive of hatred is derived from the "Elektra" motive. The motive of the Shade of Agamemnon is characteristic of Strauss's power to find the musical form for any thought. More characteristic of the popular idea of Strauss is the motive of the murder, and especially the motive of the blows of the hatchet.

After these explanatory preliminaries Mr. Hutcheson took his hearers through the scenes of the drama, beginning with *Elektra's* communing with the spirit of her father. In this first occur intimations of the dance which she is finally to dance at her father's tomb, when his murder shall be avenged. Mr. Hutcheson, in playing this section, the first musical climax in the opera, showed himself to be a particularly sympathetic pianist, with a touch of great loveliness and a subtle and compelling command of rhythm. He won deserved applause for his rendering of the music of the scene.

The audience was then taken through the scene where *Elektra's* sister, *Chrysothemis*, sings of her desire for freedom, her desire to love. The beautiful motive of motherhood, as well as the freedom motive, enters in this scene. Mr. Hutcheson explained that he was responsible for the names of the motives.

The audience now heard the extraordinary music in which the tramping of animals going to sacrifice mingles with the soul disturbance of *Clytemnestra*, and which is brought to a dramatic climax where *Clytemnestra* confronts her daughter, *Elektra*. The pianist brought the musical nature and structure of all the scenes very clearly before the audience, and left one with the feeling that he would have much less difficulty in grasping the music on the occasion of the stage representation than without such preliminary aid.

Mr. Hutcheson brought out strongly the terror in the music where *Clytemnestra* gives way to her fear of *Elektra*, and the gruesome, evil joy when *Clytemnestra* hears the rumor of *Orestes's* death. In this music Strauss makes a kind of horrible scherzo, in which all the motives, even the sinister ones, are made playful in their rhythms. It is a strange, wild composition, and was well played.

Mr. Hutcheson explained the popular fallacy regarding Strauss's noisiness in scenes

of ugliness or tragedy. He showed that where the situation was most gruesome Strauss was most likely to resort to tragically suggestive pianissimos.

Thus Mr. Hutcheson carried the audience through the final return of *Orestes*, the accomplishment of vengeance, and *Elektra's* dance of joy at the close. Mr. Hutcheson's piano playing was a twofold revelation—first, for the beauty of his touch and tone in itself, and, second, as revealing a wholly unexpected quantity and degree of beauty in the music of "Elektra."

There is no doubt whatever that the audience left with an extremely different idea of "Elektra" from that with which it had come. The lecturer's manner of explanation was very clear. His voice was perfectly heard by all, and he touched no point without making it absolutely plain to his hearers. The afternoon presented a double triumph, one for Strauss and one for Mr. Hutcheson. The lecture-recital was given under the auspices of the MacDowell Club.

A. F.

GIVES NEW YORKERS IDEA OF "ELEKTRA"

Amy Grant's Dramatic Reading of
New Opera Sets Forth Its
General Character

Those expecting to experience the sensation of Strauss's "Elektra" at its production at the Manhattan Opera House this season had an opportunity to gain an initial familiarity with the drama through the reading of von Hoffmannsthal's text by Amy Grant, the music of the opera being played on the piano by Elizabeth Ruggles. The reading took place at Mendelssohn Hall on Friday afternoon, December 17.

The program was opened by several excerpts from the rôle of *Elektra*, sung by Lillian Pray, soprano. These passages, taken from the body of the work, and thus losing connection with the text, as well as not being in song form themselves, were not altogether easy to grasp. They appeared to be of a texture very similar to that of "Salomé," and were sung with a clear and musical soprano voice by Miss Pray.

Miss Grant appeared in Greek draperies of beautiful design, which lent an important visual touch to her dramatic presentation of "Elektra."

The drama as it unfolded at Miss Grant's reading proved to consist of several distinct scenes, each having a dramatic motive of its own, and the whole having the simplicity of design of the Greek tragedies.

The first scene, which stood forth in great clearness, was that in which *Clytemnestra* seeks a remedy for her terrible dreams of *Orestes*, whom she fears will return and slay herself and her husband, *Aegisthus*, in revenge for the death of his father *Agamemnon*, *Clytemnestra's* former husband. Following this is a scene of tremendous dramatic intensity, in which *Elektra*, the sister of *Orestes*, imposes upon her younger sister, *Chrysothemis*, the necessity of helping her to murder their mother and *Aegisthus*. *Chrysothemis* seeks only her escape and the fulfillment of her life as a woman, whereas *Elektra* has but one object in life—to revenge the death of *Agamemnon*.

The next scene brings in *Orestes* in disguise, on the same mission of revenge. In a scene where he confronts *Elektra* he learns that she has made *Hatred* her bridegroom, and knows that he is safe in disclosing himself to her. He takes the revenge out of her hands and slays *Clytemnestra* and *Aegisthus*, while *Elektra*, her highest joy fulfilled, dances and falls dead.

To convey to an audience the heroic outlines and the full dramatic and tragic significance of such a drama is by no means

an easy task. A Greek audience, living in the atmosphere of such dramatic art, attended their dramatic performances fully prepared to grasp every point. The gulf to be filled up between such a drama and an ordinary New York audience is nothing less than colossal. But into this gulf Miss Grant threw herself with fervor and heroism. If Strauss's "Elektra" requires a preparation such as Miss Grant gave it, then Miss Grant's "Elektra" requires still another preparation, and this could only be some course which would reveal to the audience in some clear and simple way the whole spirit of Greek life, Greek drama and of Greek conception of Fate.

Miss Grant undoubtedly did much to reveal the nature of the drama to those who were earnestly interested in grasping it. The persons seeking casual artistic entertainment would not find it in any exhibition so intense and terrific as this was. In her art as a dramatic reader Miss Grant has gone far, and has learned much of the secret of gesture and motion, of which she makes an impressive, impassioned and heroic use. She has much power of voice modulation in presenting the different characters of the drama—though she should cultivate this faculty further—and power as well in setting up an atmosphere or mood which can hold an audience. The majority of the audience undoubtedly left with some authentic feeling of the nature of this sensational climax of Strauss's musical dramatic developments. Miss Grant received much applause.

Miss Ruggles acquitted herself well in the difficult task of rendering the piano score of the opera. She emphasized the principal themes without letting the musical background become obtrusive, and showed a truly sympathetic familiarity with the work. The music itself marks no radical departure from the musical point of view of "Salomé."

A. F.

MISS NEILSEN'S DEBUT IN BOSTON AS "MARGUERITE"

Constantino Another Feature of "Faust"
Production—"Il Trovatore" for the
First Time

BOSTON, Dec. 20.—On Friday "Il Trovatore" was given for the first time at the Boston Opera House, with Carlo Carica as *Manrico*; Raymond Boulogne, the *Count*; Giuseppe Perini, *Ferrando*; Ernesto Giaccone, *Ruis*; Celeste Boninsegna, *Leonora*; Virginia Pierce, *Inez*; and Guerrina Fabri, *Azucena*. Mr. Luzzatti conducted. The performance had vitality, if a certain measure of irresponsibility, and the setting of the gypsy scene was uncommonly imaginative. The performers one and all sang in the popular Italian style, with all imaginable confidence and enthusiasm.

On Wednesday evening Miss Nielsen appeared for the first time here as *Marguerite*, in "Faust." Her conception was one to give rare pleasure by reason of its freshness and its legitimate unconventionality. For once, *Marguerite* was in truth sweet and unsophisticated. The character developed with fine logic and consistency. In the garden scene there was first the dreaming at the spinning wheel, then the charming vanity of a young Eve when the jewels were discovered. The Jewel Song was not a virtuososo piece, but the charming and naïve expression of the girl's innocent delight in her ornaments. When *Faust* bent over her shoulder he was the startled embodiment of her fancies at that moment. All this we all know of *Marguerite*, but how seldom is such a delineation of the character, so simple, so unaffected, beheld upon the operatic stage! In the church scene and at the death of Valentine Miss Nielsen was superbly dramatic.

As *Faust* Mr. Constantino sang in his accustomed manner. He is not a French, but an Italian, *Faust*. He has, first of all, regard for his passages as song. He relishes a high note, as did his audience. He made the most of his voice, and was warmly applauded.

On Saturday afternoon there was another *Marguerite*, namely, Miss Alda. Her idea of the rôle was not so unorthodox as Miss Nielsen's, but she had it well in hand. Mr. Bourillon was the *Faust*. On Saturday evening, "Madama Butterfly" was repeated, with Miss Lewicka in the title rôle, and Miss Lewicka's vocalism of difficult lines was highly creditable to her industry and intelligence. Mr. Kolombin, a new tenor, made his appearance as *Pinkerton*.

O. D.

LITTLE DEMAND FOR PIANISTS IN DENVER

Robert Slack Declares City's Music-
Lovers Will Not Patronize
This Form of Music

"There is practically no demand on the part of the Denver concert-going public for pianists this season," declared Robert Slack, the manager of that city, at the Cumberland Hotel, in New York, Monday. Mr. Slack came East on a business and pleasure trip. Later this week he returned to Denver.

"It is difficult to explain the reason for this condition," Mr. Slack went on to say, "but I attribute it principally to the character of the programs which pianists in past seasons have offered our public. I am convinced that the trouble does not lie in any decrease in interest in piano music, for the number of pianos which are in use to-day and which are being sold daily by the local piano houses and the number of piano students in the city go to disprove such a supposition."

"Our people are wearied of sitting through a forty-minute sonata. The big visiting artists who believe that the same character of program which holds the interest of a New York or Boston audience will 'go' in the cities of the far West make a grave mistake. As a result of this condition the concert singer and operatic artist are, from the managerial point of view, far better attractions."

Mr. Slack is enthusiastic over the success of his artist series this year. He has already presented Alice Nielsen, Scotti and Mme. Sembrich, and among his attractions for the remainder of the season will be the Kneisel and Flonzaley Quartets.

"MUSICAL AMERICA's recent editorial pointing out the mistake of Eastern managers in sending out too many artists to the far West, especially artists who are not well enough known to make such a tour profitable, sets forth conditions exactly as they exist," concluded Mr. Slack. "The sooner Eastern managers realize this state of affairs the better it will be for all concerned."

MME. MULFORD'S ACTIVITY

Prima Donna Brings One of Her Successful Pupils Before the Public

Florence Mulford, who several years ago gained much distinction as a member of the Metropolitan Opera Company, has just brought before the public one of her pupils, Dorothy Hays, in Orange, N. J. Miss Hays was acclaimed as the possessor of a rich contralto voice, singing with much fervor, and phrasing with intelligence, and a most promising future was immediately predicted for her by all present. Franz Kaltenborn acted as accompanist.

Mme. Mulford herself has been engaged by Walter Damrosch to sing the mezzo part in "Eugen Onegin," in Spartanburg, S. C., next April, while the same week she will appear at a recital in Bristol, Va. On January 26 she sings for the Lyric in Newark, on the 27th at a musicale in the Waldorf, and on the 29th at the University Glee Club of New York. On February 17 she gives a concert in Reading, Pa., on March 15 another in Oxford, O., and on March 17 a recital for the Arts Club of Syracuse, N. Y.

SCORES DRESDEN SUCCESS

Paul Hastings Allen, of Boston, Heard
in Recital of His Own Compositions

DRESDEN, Dec. 8.—Paul Hastings Allen, of Boston, scored an emphatic success with his recital devoted to his own compositions, a quartet, a sonata and a trio. The author evinces rich musical invention, rhythm, energy and soul. His creations seem part of himself, and suggest episodes that have been lived through. Technically, his equipment is admirable for one so young. The "Pow-wow" dance of the quartet illustrates his creative powers gloriously. It took the audience by storm. The composer played the piano parts splendidly. He is a pupil of Buonamici.

A. I.

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CHARLES DALMORES.

COMPOSERS AT AGE OF SIX AND SEVEN

**Pupils of Mrs. Rivers Get Their
Music Published, Too—More
About Her Methods**

When President Taft was in Birmingham, Ala., he was called upon to halt in front of a children's school to hear a chorus of 125 children sing a song that they had composed in his honor. The President said that it was a good song, one of the best songs he had ever heard, and he could hardly be convinced that the youngsters who were singing it had in reality written and composed it.

It was the Margaret Allen School, where Mrs. Flournoy Rivers is demonstrating the merits of her new methods, already described in *MUSICAL AMERICA*, of teaching music to children by means of dolls and colors. In this school composition is treated as the fundamental principle upon which real musicianship hangs—composition with children of six and seven as the composers.

That these compositions are not without merit those who listened to the song in the President's honor can attest, says the *New York Sun*. A New York publishing house sent out the other day the first published composition of one of the school's most ambitious pupils, little Elizabeth Jordan. The composition, which is entitled "Fairy Dream Waltz," is launched with praise on other counts than that the composer is only nine years old.

Two years younger still is Tot Wilson, who plays the piano as skilfully as her seven-year-old hands will permit, and who has already produced several original compositions. Her most ambitious composition, which she calls "Roller Skating March," has convinced many of those who were inclined to be sceptical about this new system of training musical conception in children.

"How do you manage to get these children to do so difficult a thing as compose?" Mrs. Rivers was asked.

She smiled as she answered: "It is nothing more than developing an inherent quality which is usually allowed to die through disuse or misuse. The tonic chords are but mental habits in which true musicians subconsciously think."

"The child, if treated properly, recognizes with pleasure and awe that certain musical verities are in its ears by instinct, and as it listens to the magic seven tones the natural impulse is to try its own hand on those tones and bring new beauties to life. Composition is, first of all, the awakening of the listening faculty."

"But how do little children understand all that?" asked the grown-up listener. "How can they realize it?"

"They don't understand—that is, they don't realize that they understand," was the reply. "They simply feel what the tones say through listening to the sounds themselves and aided by visual tone colors."

"A musical genius is a genius by virtue of always remaining a child. He always realizes and feels the elemental harmonies, understands them fully and can play upon them elaborately without ever realizing the source of his power. He simply listens to the great tonic chord. His knowledge is inherent and he doesn't know it is knowledge. Music is not an acquired education for him—a thing apart."

"I have three classes here besides a chorus of sixty-five voices composed of older

girls. All are required to hand in original work twice a week, but I shouldn't really use the word 'required.'"

"And, above all," continued Mrs. Rivers, "they don't realize that it is composition. My whole life work has been to find out how to get the fundamental principles revealed to the child, how to state verities simply and directly, so that the child will accept them simply and without question."

"And even though our children do not become celebrated composers—and it would be wonderful if many of them should—the sense and appreciation of music will always remain. The majority of people miss the keen enjoyment of music because of this very lack—the spark long ago died out. They like a two-step or a 'coon' song because merely a sense of rhythm is appealed to. Harmony is to most an unknown quantity, and it is so easily fostered."

PIANIST OF FOURTEEN YEARS REVEALS TALENT

Kansas City Girl's First Recital a Successful Exposition of Temperament and Technic



MARIE RIGGS

Fourteen-Year-Old Pupil of Mrs. Carl Busch, of Kansas City, Who Recently Made Début in Piano Recital

KANSAS CITY, Mo., Dec. 20.—Marie Riggs, a highly talented fourteen-year-old pupil of Mrs. Carl Musch, gave her first piano recital in the Casino recently with gratifying success. She has studied with Mrs. Busch for four years and in that time has developed a fine musical temperament and an adequate technic. Her numbers were "Solfeggietto," Bach; the Pierné Serenade; a Chopin Nocturne; "Le Papillous," by Lavallo; "Pierrette," Chaminade; Poldini's "Poupée Valsante"; "Moment Musical," by Schubert, and MacDowell's Hungarian Étude.

Assisting the youthful pianist were Allee Barbee, soprano; Phoebe Brooks, violinist; Mrs. Jennie Schultz and Pearl Weidman, accompanists. M. R. W.

Eddy Brown, the new Indianapolis violinist, has begun a tour of the English provinces.

OPERATIC ANTIQUE AT NEW THEATER

"Il Maestro di Cappella" Amusing in Revival—"La Fille de Mme. Angot"

There were novelty and variety in the triple bill introduced at the New Theater at the matinée of Thursday, December 9, of which the leading event was the resurrection of an old one-act opera, "Il Maestro di Cappella," never before produced in this country, so far as there are records to show, excepting at a long-forgotten private performance a dozen years ago at the Waldorf-Astoria. In addition to this opera, dances by Rita Sacchetto and the performance of "Cavalleria Rusticana," with a new *Santuzza* in the person of Jane Noria, enabled a small audience to pass a most agreeable afternoon. "Il Maestro di Cappella" was composed by Ferdinando Paer, and is an Italian version of an old French opera, "Le Maître de Chapelle," the text by the French novelist, Maria Gay. It was produced in Paris in 1821. Paer, the composer, though an Italian, did most of his work in other lands, and in his day was a musical personage of importance. In Vienna he produced his "Camilla," and in Dresden, "Leonore," an opera on the same theme as Beethoven's "Fidelio," and at Paris he was Napoleon's chapel master, conductor of the Italian Opera and associate of Rossini. "Il Maestro di Cappella" is doubtless the only one of his operas that is still sung to-day.

This was revived some fourteen years ago in Milan with Pini Corsi in the title rôle, and it was Pini Corsi who was the principal figure in its performance at the New Theater last week. It is an opera with but the slightest pretense of a plot, but which contains a most amusing buffo rôle in the character of *Barnaba*, the music-master, who has written an opera called "Cleopatra" and tries to teach his pretty cook how to sing it. *Barnaba* himself sings passages of his work, directs the orchestra and imitates its instruments with ludicrous effect.

The music of this operatic trifle is as brisk as the action (what there is of it) is merry, and sparkles with particular gaiety in the duet of the composer and the cook. Pini Corsi, as the composer, revealed himself a comedian of much skill, playing with delicious drollery and singing most pleasingly. Alma Gluck as *Geltrude*, the cook, gave him capital support, matching the piquancy and vivacity of her comedy with the excellence of her singing. The other of the three characters in the cast was competently taken by Angelo Bada.

Mme. Noria disclosed her bounteous charms of voice and person with singularly appealing effect in "Cavalleria," her vibrant upper tones carrying a particular message of beauty. The excellent cast surrounding her included Riccardo Martin as *Turridu*, Dinh Gilly as *Alfo*, Florence Wicham as *Lola* and Marie Mattfeld as *Lucia*.

Miss Sacchetto, who made her first appearance recently as one of Loie Fuller's "muses," danced picturesquely, and was at her best in her Spanish dances.

Lecoq's "La Fille de Mme. Angot," which New York had heard several times in Oscar Hammerstein's opéra comique season, was revived at the New Theater Tuesday night, December 14, and given a most beautiful and artistic scenic investiture. There was a cast well calculated to bring out the manifold possibilities of this opera for delightful entertainment, and, save that something of the lightness of the French spirit was absent in its interpretation, these possibilities were realized in a most praiseworthy manner.

Edmond Clément as *Ange Pitou* headed the cast and sang with exquisite art and finish. His acting performance was also characterized by polish of style, skill and incisiveness. A newcomer in the company was Jeanne Maubourg, who gave vivacity and distinction to the rôle of *Mlle. Lange*. Mr. Dutilloy made an amusing figure of the hairdresser, *Pomponnet*, and sang admirably. Frances Alda was a competent *Clairette*, albeit the character demands something more of lightness, both vocally and histrionically, than she was able to give it. Pini Corsi as *Larivaudière*, Leo Devaux as

Trénitz and Bourgeois as *Louchard* were other important members of a competent cast.

Lortzing's "Czar und Zimmerman" was repeated Friday night, December 11, with Miss Alten and Messrs. Whitehill, Goritz and Reiss in the cast.

With two changes in the cast, Rossini's "Il Barbiere di Siviglia" was presented again at the New Theater Wednesday afternoon, December 15. Adamo Didur sang *Basilio* for the first time, and Gianoli-Galletti was a new *Dr. Bartolo*. Both did excellent work. Mme. Lipkowska was again a bewitching *Rosina* and Mr. Bonci and Mr. Campanari repeated their enjoyable performances of *Almaviva* and *Figaro*.

Viola Van Orden in Brookline Concert

BOSTON, Dec. 20.—Viola Van Orden, mezzo-soprano, gave an interesting recital at the home of Mrs. Theodore Bremer, of Brookline, Mass., last week Tuesday afternoon. Her accompaniments were played by John Hermann Loud, the organist. Miss Van Orden is a Western girl who has made her home in Boston for two or three seasons and who has studied with Anna Miller Wood, the Boston teacher. D. L. L.

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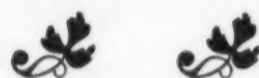
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ECHOES OF MUSIC ABROAD

Munich's Next Festival Schedule Now Ready—Thomas Beecham, About to Become an Opera Impresario, Rouses the Ire of Elgarites by Cutting Down Elgar's Symphony—How Patti Snubbed the Emperor William's Grandfather—Don Perosi Turns Out a New Oratorio—Maude Fay a Guest at Berlin Royal Opera—Dean of French Organists Introduces a Novel Work—More About Aline Van Barentzen—What the Pianists Have Been Playing in London

NEXT Summer's Munich Festivals are already mapped out. The dates for the Mozart operas at the Residence Theater are: "Don Giovanni," July 27 and September 5; "The Marriage of Figaro," August 8 and September 8; "Bastien and Bastienne" and "The Abduction from the Seraglio," given as a double bill, August 13; "Costi fan tutte," August 22; "Titus," August 27.

At the Prince Regent's Theater the Wagner music dramas will dovetail with the Mozart evenings. There will be three "Ring" cycles August 1 to 6, August 15 to 20 and August 29 to September 3. Wagner's early "Die Feen," resuscitated as a novelty, will have four performances July 30, August 11 and 25, September 6. "Tristan und Isolde" will be sung July 28, August 11 and 23, and "Die Meistersinger" on August 9 and 26 and September 9.

It is now in order for Frau Cosima of Bayreuth to show her hand regarding a 1910 festival.

THOMAS BEECHAM, London's millionaire orchestra conductor, plans to branch out still more extensively in his musical pastimes this Winter. His experiences as director of the four or five performances of Ethel Smyth's opera "The Wreckers" at the Afternoon Theater last Spring not only discovered his ability in a new field but also awoke in him a new ambition. This latter he now expects to realize by arranging a special season of opera at Covent Garden—a season all his own, when, like a certain much-behatted New York impresario, but in a double sense, as he will conduct the performances himself, he can revel in the joy of pulling the strings that make the puppets move.

The season will be short—three weeks and a half, from February 19 to March 15—but long enough to justify the new turn his ambition has taken or, if he fails in doing that, to sink a goodly sum of money. In a sense it will compensate the London public for the discontinuance of the mid-Winter seasons of opera in the vernacular of the past two years.

This will not be an English season, however. Most of the works sung will be done in German, for which reason the company will be recruited principally from Germany. An energetic attempt will be made to soften the censor's heart and so obtain permission to produce "Salomé," still a stranger to England. "Elektra" is also under consideration, while Wagner will be the backbone of the repertoire. By way of patronizing home industry and paying Miss Smyth a graceful return compliment Mr. Beecham intends to find a place for "The Wreckers" in his schedule.

Since the first Fall days unlocked concert halls Mr. Beecham and his orchestra have been honeycombing the English provinces. There is one place in the North where he struck a snag, in the form of a colleague's criticism. Havergal Brian is a composer well known in his homeland and he it is who has taken the millionaire musician to task in an indignant protest published in *The Musical Times*. After dilating upon the keen interest felt in and around the city of Hanley in Elgar's music and the high expectations aroused by the Beecham Orchestra's announcement of the Elgar Symphony for the concert there Mr. Brian proceeds:

"To the dismay of those who knew the work, Mr. Beecham chose to give his version of the symphony in preference to the composer's. The first movement was cut down one half: part of the 'exposition' and the whole of the 'development' were cut out and some minutes were sacrificed in the succeeding movements. Those who know the symphony will be astonished to hear

that the actual time occupied in its performance was only thirty-eight minutes! It was an insult to the composer and also those responsible for the concert."

AT his second and last London recital Ernest Schelling played his own "Theme and Variations," a novelty by Raoul Pugno, "Les Tintements de Clochettes," and Ravel's "Alborada del grazioso." Beethoven's III and the Bach-Liszt Fantasy and Fugue in G minor, opened the program. Fortunately, the composition that closed it,

novelties, found three Preludes by Von Brucker Fock, Op. 15, Nos. 7, 8 and 9, worthy of a London introduction, and substituted for the customary Beethoven sonata three Beethoven Bagatelles, Op. 119, Nos. 3, 9 and 11.

Mathilde Verne had Mozart's Variations on "Unser dummer Pöbel mein" and Padewski's "Caprice genre Scarlatti" on her sole recital program. As for John Powell, he won the gratitude of Schumann lovers by giving the seldom-played "Forest Scenes" a place in his substantial and safely designed program. Like Sapellnikoff, both he and Gertrude Peppercorn took in hand the Chopin Fantasy in F Minor.

THAT there is plenty of "copy" in Adeline Patti yet has been demonstrated by her recent jubilee, which let loose a fresh batch of anecdotes. One of these, as told by M. A. P., has to do with two meetings of the high-spirited young diva with Germany's Emperor William the Great.

When Patti was about nineteen she went, accompanied by her father, to sing for the first time in Homburg. It chanced that the gallant old Emperor William was there, and when the young singer was presented to him he asked her to join him at seven o'clock the next morning on the prome-

A year or two before he died Patti visited Berlin and sang for three nights at the Royal Opera House. At her last appearance the old Emperor tottered to his box to hear her and sent her an invitation to visit him after the performance was over.

"I ran then," says the Baroness Cederström, "and I could hardly help crying when the kind old man held out his hand to me, saying, 'It is good of the queen of song to visit the Emperor of Germany today. Does she remember how she snubbed him once at Homburg?'"

DON LORENZO PEROSI, Italy's priest-composer, has just completed a new oratorio, inspired by his grief over the death of his father a year ago. Between father and son in this case there was an uncommonly close bond and the composer created his new work under the spell of his loss. He calls it "In patris memoriam." Rather than trust another with the task of preparing a libretto, he himself wrote the poem, weaving into it "the most profound and most tragic phrases of the Scriptures, and especially of the book of Job on the mystery of death." The work is shorter than any of his earlier oratorios, requiring, as it does, but three-quarters of an hour for performance. As yet nothing is decided as to the time and place of its first hearing.

Not wishing to leave his mother at this time, Don Perosi has refused not only Archbishop Farley's proffered inducements for a visit to America, but also invitations to direct performances of his works in Paris, Berlin, Stockholm, Antwerp and other Continental cities. The only engagement he has accepted this season has been to conduct in Naples the first performance of his new motet, "Dies iste."

WEARY of mad Lucias and maddening Violettas Selma Kurz, who would have been at the Metropolitan now if she hadn't changed her mind at the last minute—after Mr. Dippel had changed his—has been trying her wings in the realm of French opera. *Manon*, as Massenet has pictured her, is the most recent addition to Fräulein Kurz's repertoire at the Vienna Court Opera. Judging by the *critiques* she received, the experiment was a success. This work has not been heard very frequently in Vienna since it was introduced there just nineteen years ago, with Marie Renard in the name part and Ernst Van Dyck as *Des Grieux*.

As a vocal flying-machine Selma Kurz has now only one rival in Europe—when Tetrassini is not around—and it is that rival, Frieda Hempel, by name, who is to take the place at the Metropolitan next season for which she herself was originally engaged by the late Heinrich Conried. The Berliners are none too well pleased to see their Opera systematically dismantled by the gold-lined hand of the New York impresario. In their extremity they turn for consolation to the country that robs them.

Maude Fay, the San Francisco soprano who has been at the Munich Court Opera for several years, sang the *Countess* in "The Marriage of Figaro" at the Berlin Royal Opera a few evenings ago as a guest. The critics had words of praise for her, but regard her as one of those substitutes of whom they must say, "Amerika, du hast es besser," for "they do not compensate us for what we have sent over there and are yet to send: Schumann-Heink, Farrar, Destinn, Hempel." It seems that, like many another American singer, Miss Fay "does not satisfy the ear to the same degree as the eye." That, at least, is what the *Allgemeine Musik-Zeitung* thinks. However, this young Californian is generally regarded as one of the most promising of the many American girls at Germany's opera houses.

ON the strength of her precocious prize-winning at the Conservatoire the twelve-year-old Bostonian, Aline Van Barentzen, is being dragged into the open on the Paris concert stage as soloist of such

[Continued on next page]



GABRIEL PIERNÉ

Though Edward Colonne is still nominally the conductor of the celebrated series of concerts in Paris to which he has given his name, most of the concerts this season are conducted by Gabriel Pierné, well known in this country as the composer of "The Children's Crusade." It is now decided that when Colonne formally lays down the bâton, which the unsatisfactory state of his health will doubtless necessitate at the close of the Winter, Pierné shall be regularly installed as his successor. The Opéra Comique is about to produce Pierné's opera—his first work of the kind—"On ne badine pas avec l'amour," in which Maggie Teyte will create the leading rôle.

Liszt's transcription of "Isolde's Love-Death," is rarely heard nowadays.

The Russian Basil Sapellnikoff was a greater offender in awakening the Mozart-Liszt "Don Juan" Fantasia out of a harmless slumber. Such an atrocity suffers very justly in the company of a Beethoven "Appassionata" and a Chopin B Minor Sonata. Chopin's wonderful Fantasy in F Minor stood midway between the B Minor Sonata and the "Don Juan," but a "Hexentanz" by Francesco Berger and an Etude by the recital giver himself helped other small things to break the force of the shock.

Gertrude Peppercorn, not to be devoid of

nade, at which hour he would be drinking the waters. Patti "made a little pout" and the next morning she did not join the illustrious water-drinker. The Emperor, amazed, sent his equerry to inquire if she were indisposed.

"I am very well indeed," was her prompt reply. "And you may tell his Majesty that neither for him nor any other king in this world does Patti get up before seven o'clock in the morning to see him drink water."

The old King—he was not yet Emperor at that time—was, like his Majesty of Cole, a jolly old soul and laughed heartily when he received the message.

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conspicuous events as the Colonne Concerts. The second time she appeared in the Colonne frame her program numbers were Weber's "Concertstück" and Liszt's Twelfth Rhapsody.

The Paris critics express grave doubts as to the wisdom of exposing this uncommon talent to publicity. "All consideration of power aside, which is not to be expected at her age, Miss Van Barentzen is an accomplished virtuoso," remarks *Le Monde Musical*. "It remains for her to become an artist and she seems to be well enough endowed to achieve that title very quickly." A writer in *Le Ménestrel* sounds a note of warning. "Miss Van Barentzen is one of those pupils who take flight too early from the Conservatoire because with them the development of technique is too far in advance of that of musical intelligence and artistic sentiment."

But if this little pianist's sponsors refuse to keep her a few years longer in the dark-room, there to develop her ability along more substantial and permanent lines before turning it into ready money, and if they take umbrage at the criticism she receives on the Continent there's always London to fall back on—London waiting with outstretched arms to fondle every *Wunderkind* blown thither by any of the four winds of heaven, regardless of the great number that manage to lose themselves in her ample skirts after being stuffed for a day with unwholesome flattery.

TWO operas, it is now decided, will be given in festival style in Salzburg next Summer in connection with the "Mozartium" celebration, the interest that lies closest to Lilli Lehmann's heart. "The Magic Flute" and "Don Juan" are the operas Frau Lehmann has chosen to supplement the concerts of Mozart's orchestral and chamber music.

In "Don Juan" the great German artist will herself sing *Donna Anna*, a rôle in which she is still, despite her three-score years, without a peer. Geraldine Farrar will be the *Zerlina*, Johanna Gadski the *Countess Elvira*, Antonio Scotti the gay *Don* and Lordmann, *Leporello*. Dr. Karl Muck will be the conductor.

In "The Magic Flute" the lofty-voiced *Queen of the Night* will be Frieda Hempel, the Metropolitan's "next," while Leo Slezak will be the *Tamino*. Mme. Gadski, *Pamina*, and Lehmann, the *First Lady*. Ernst von Schuch, of the Dresden Court Opera, has promised to conduct this work.

IS there to be no peace for Debussy this side of the grave? No sooner is he well clear of the dissecting table in England, where the Covent Garden production of "Pelléas et Mélisande" last Summer left in its wake a long-drawn-out succession of consultations, than his fellow-citizens once more fall upon him, tooth and nail. Unless he has an inordinate liking for minute analysis and controversy, Claude Achilles Debussy must have wished a thousand times before now that he had been born

plain John Smith and had given "Pelléas et Mélisande" a John Smith setting.

"Claude Debussy and Contemporaneous Snobism" is the title under which in *La Revue du Temps Présent* Raphael Cor opens another of those everlasting inquiries into the revolutionary Frenchman's place in art. The music world at large is invited to consider these three questions:

"What is the real importance and what should be the rôle of M. Debussy in the contemporaneous evolution of music?"

"Is he merely a casual original individuality?"

"Does he represent a fruitful innovation, a formula and a tendency susceptible of establishing a school, and should he, indeed, found a school?"

Pointing out the futility of such discussions, *Le Monde Musical* suggests the only justification for the re-opening of these questions—that Debussy himself answer them. It begs him to do so.

FROM a provincial newspaper in England: "Mr. Blank, as a tenor, may not set the Thames on fire, even though he has married the sister of the greatest of all contraltos." Obviously, the singer who a few months ago married Clara Butt's sister, Ethel Hook, is the tenor referred to. The London *Daily Telegraph* suggests that possibly he might have done better if he had married, say, the first cousin of a great soprano.

LATTER-DAY French critics are divided as to whether "Das Rheingold" was worth a forty years' wait, after all. The first performance of the prologue to the great "Ring" trilogy at the Paris Opéra has made, on the whole, a somewhat mixed impression. A representative reviewer in *Le Ménestrel* regards much of the supernatural element in it and the means adapted to illustrate it as "infantile." The opening scene, on the other hand, with the evolutions of the *Rhine Maidens* was, to him, "a marvel alike for ear and eye."

"But"—and here the expected happens—"I cannot say as much for what follows. For then we meet the inevitable *Wotan*, always weary and wearisome, and with him he brings those intolerable periods of boredom which Wagner never neglects the opportunity of inflicting on his audiences. And so we have an interminable and insufferable duologue between the said *Wotan* and the beautiful *Fricka*."

The giant *Fafner* in MM. Messager and Broussan's production is a Metropolitan "graduate," Marcel Journet.

IN Sir Herbert Beerbohm Tree's London production of René Fauchois's "Beethoven" there is a reference in the last act to the \$500 which the London Philharmonic Society, at the instance of Sir George Smart and Moscheles, sent to the composer shortly before he passed away, in response to his request for a benefit concert. "The generosity," wrote Beethoven himself to his "dear, good Moscheles" in one of the last

letters to which he was able to sign his name, "with which the Philharmonic Society has almost exceeded my request has moved me to the innermost soul."

Speaking of this gift, in the play now running, *Schindler*, the master's friend, says of the English: "They may not be musicians, but they know good music when they hear it. They may be barbarians, but they are generous barbarians."

Meanwhile, speculation is rife as to who is to impersonate *Beethoven* in the promised New Theater production of this play, which is repeating in London its Paris success of last season.

DEAN of French organists that he is, Alexandre Guilmant placed the seal of his approval on a novel work by one Lucien Lambert by co-operating with Camille Chevillard in introducing it at a recent *Lamoureux Concert* in Paris. The new composition, which is written for grand organ and orchestra, is called not a concerto but a "Romantic Fantasy."

The plan on which it is constructed is chiefly that of a dialogue between the organ and the string orchestra, the wood and brass intervening only occasionally. To the organ, for the most part, the romance of the piece is entrusted. The duty of the strings is to intersperse its meditations with fancy—"an often vivid and lively fancy but sometimes disconnected," say the reviewers. In his playing of the organ part the venerable M. Guilmant assured his audience that his hand—plurally considered—has lost none of its cunning.

GERMAN opera is steadily strengthening its hold on the Spanish music public. The Lyceum in Barcelona has begun its annual season of fifty performances and the special features of its repertoire this year are cited as Wagner's "Tristan und Isolde," "Lohengrin" and "The Flying Dutchman," Strauss's "Salomé," d'Albert's "Tiefland" and, along with them, Puccini's "Madama Butterfly." Gemma Bellincioni will spend part of the season there.

"HOMAGE to Massenet" was the keynote of a gala concert program given under the baton of France's most popular opera composer in the Salle Gaveau, Paris, during the first week of the month. Singers of his rôles at the Paris Opéra lent their voices and Gabriel Fauré, director of the Conservatoire, "burst into literature" especially for this occasion with a comedy in one act entitled "Jour de Fête." There was also a Prologue written by Paul Ferrier in Massenet's honor which concerned two of the composer's stage characters, *Manon* and *Werther*.

Louise Grandjean sang the "Ave Marie" from "Thais" and "Il est bon, il est doux" from "Hérodiade;" M. Delmas, an air from "Marie-Magdalaine;" Mlle. Hatto and M. Delmas, the duet from "Le roi de Lahore;" Mlle. Hatto, Lucy Arbelle and Jean Muratore, excerpts from "Bacchus," the year's colossal failure, and Mlle. Hatto and Ar-

bell and MM. Muratore and Delmas, the "Chansons du Bois d'Amaranthe." A new "Gavotte de Puyjoli" also was given. It is superfluous to add that it was a joyous occasion to the Massenet-mad music public of Paris.

FORTY symphony concerts on the "prima donna conductor" system constitute the backbone of Moscow's four months of music this Winter. Arthur Nikisch, Wassily Safonoff, Felix Mottl, Alexander Siloti, Alexander Glazounoff, Sergius Kusnezov, Oskar Fried, Oskar Nedhal, Emil Mlynarsky, E. A. Cooper and Wassilenko are some of the conductors engaged. Josef Hofman, Eugène Ysaÿe and Rachmaninoff are among the soloists. J. L. H.

Struggles of Opera Singers

Christine Heliane had to combat active family opposition before she won her way and became a public singer, for in private life she is the Honorable Ella Elliott, a cousin of the Earl of Minto, and her relatives fought her ambitions vigorously. Her father was a general in the English Army, and Miss Elliott was born in India. Alma Gluck is an American-born singer, but her parents were poor and she has had to fight her way to the front through apparently insurmountable difficulties of lack of funds and opportunity. Elizabeth Sherman Clark, on the other hand, has had things fairly well her own way. She is a daughter of the adopted son of Isaac Sherman, father of Mrs. Bradley Martin, and the best teachers and training have been at her disposal. The path of Florence Wickham has also been smooth. She is the daughter of one of the chief justices of Pennsylvania, and naturally enjoyed all the advantages of a liberal education, but it was not until Senator Quay, a friend of the family, heard her sing one day and insisted on making arrangements for her studying abroad that Miss Wickham had any definite idea of going on the operatic stage. Anna Case is the daughter of a New Jersey blacksmith, and was glad at one time to earn 75 cents a week by singing in the village church on Sundays in order that she might be able to take singing lessons herself once a week in a neighboring town. South Branch, N. J., is her home, and she owes much to her father's love for music, for it was he who insisted on the girl being taught to play the violin and piano, though it was the girl herself who eventually discovered that her future lay in her voice.—*New York Press*.

Praise from a London Manager

LONDON, Dec. 4, 1909.
To the Editor of MUSICAL AMERICA:
I have many times wanted to write you in praise of your very excellent and wide-awake paper, which I receive every week, and which, I need not tell you, is very welcome, as it is seen and read by a large number of my clients, many of whom come in here especially to see it.
T. ARTHUR RUSSELL.

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Tonkünstler Society's Program

Another excellent program in the series of concerts given by the Tonkünstler Society was that of Tuesday, December 21, at Assembly Hall, New York, in which the following numbers were excellently performed:

Sonata for piano and violoncello (D Major, op. 18), A. Rubinstein, Mrs. Cécile M. Behrens and Vladimir Dubinsky; Songs for baritone: (a) Am Sonntag Morgen (Heyse) op. 49, No. 1, J.

Brahms; (b) Jemand (Burns) op. 25, No. 4, R. Schumann; (c) Niemand (Burns) op. 25, No. 22, R. Schumann; (d) Freisinn (Goethe) op. 25, No. 2, R. Schumann; (e) Frühlingslied (Fielitz) op. 26, No. 1, A. v. Fielitz, Marcus Kellermann, accompanied by Alex. Rihm; Scene Veneziane for piano, with accompaniment of a second piano (in place of orchestra), op. 44, Eugenio Pirani, the composer, and Mr. Rihm.

A recent French symposium to determine the most popular singer-actor gave Selma Kurz 14,846 votes among thirty-two

lyric sopranos, as against 8,979 for Lina Cavalieri. Mme. Calvé, who probably never suspected before that she was a dramatic soprano, got 14,976, as against 14,933 for Lucienne Bréval. M. Muratore got 15,045 votes as the most popular tenor, against a paltry 7,875 for Caruso.

Mme. Lehmann's American Début in Boston

Mme. Liza Lehmann is to make her first appearance in Boston January 5. The program will include a miscellaneous section and her famous cycle, "In a Persian Garden," for which Mme. Jomelli, Dan Beddoe and Frederick Hastings have been secured. The contralto of the quartet, Miss Palgrave-Turner, will come with Mme. Lehmann from England. Albert Hole, the boy soprano, who is also coming from England for this tour, will render selections from Mme. Lehmann's "Children's Songs." All the accompaniments are to be played by the composer.

"Gypsy Baron" Revived

Johann Strauss's "The Gypsy Baron" was revived at the Irving Place Theater, New York, December 9, with a cast including Emil Greder, once a basso at the Metropolitan Opera House; Georgine Neuen-

dorf, formerly a well-known *Isolde*; Heinrich de Carro, Lina Haensler, Hedwig Richard and others. The performance was an entire success.

Chicago Operatic Impresario to Be Given Testimonial

CHICAGO, Dec. 20.—Leading lights in political, literary, business and art circles have arranged a testimonial banquet to John C. Shaffer as a mark of appreciation for the establishment by him of permanent grand opera in this city. The banquet will be given at the Auditorium banquet hall Thursday evening, December 30.

Tina Lerner's Madison Concert

MADISON, Wis., Dec. 20.—Tina Lerner recently appeared here in a recital, under the direction of Mrs. Clara Bowen-Shepard, of Milwaukee. The young pianist scored a great success.

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Musical Art Society and Mendelssohn Club Give Fine Exhibitions of Choral Singing—Lois Adler and Alexander Zukowsky in Recital—Garnett Hedge's Activity—News of the Music Schools

CHICAGO, Dec. 20.—The Musical Art Society inaugurated its third season in a way that reflected the highest credit upon all concerned. Since this organization was last heard here, its founder and director, Clarence Dickinson, has been lured to the Far East, but the work goes bravely on under the direction of Frederick Stock. Happily the new leadership has caused no retrogression in the quality of the work of the society.

Few singing bodies in America are compelled to comply with more exacting tests per membership than those exacted by the Musical Art Society. The first part of the program on this occasion was devoted to sacred music and classic selections and the second part to secular and modern compositions. While the work of the chorus in general was praiseworthy it was at times marred by a failure in the soprano selection to adhere to pitch. Mr. Stock met every requirement as a director of vocal forces.

The Mendelssohn Club opened its sixteenth season last Thursday evening in Orchestra Hall under the masterful leadership of Harrison M. Wild. This male chorus gave an excellent account of itself in tone quality, attack, finish and nuance. Evidently Director Wild has a most subtle appreciation of tone valuations and the new "civil service examinations" in the selection of voices has made the survival of the fittest a telling feature in this organization. Elgar's part song "Follow the Colors" with characteristic English heaviness opened the concert. In contrast to this martial selection was Frank van der Stucken's charmingly melodious air "O Sweet Delight." Another popular item on the program was Vogel's "Arion Waltz," which was particularly well done.

Lois Adler, pianist, and Alexander Zukowsky, violinist, gave a joint recital in Music Hall on Thursday evening before a critical and music-loving audience. Mr. Zukowsky, who made his debut here in one of the first Rabinoff-Atwell concerts, confirmed on this occasion the excellent reputation he has won here. He was heard in

the Paganini-Wilhelmj D Major Concerto; a Nocturne by Chopin and a Polonaise by Wieniawski. He plays with great ease, and his work is characterized by much charm and spirit. His playing of the Paganini Concerto was especially fine. Miss Adler, who made her first Chicago appearance at this recital, plays with great feeling and musical intelligence and has unusual interpretative ability. Her numbers were by



ALEXANDER ZUKOWSKY

Violinist Who Appeared in a Chicago Recital Last Week

Scriabine, Sgambati, Godowsky and Liszt and in addition she played a group of Chopin selections which were particularly well suited to her style. Her playing is especially brilliant and she has a singing touch that is appealing.

The Chicago Piano College gave a faculty recital at Kimball Hall on Tuesday eve-

ning before a large audience. The program enlisted the services of Eleanor F. Godfrey, Louise George, Lillian Barr, Roger Walter, Evangeline Wallace, Harmon H. Watt, who played his own compositions—"Moods" and "Dance Caprice," both showing him a writer of ability, and the Harmonic Ladies Quartet.

During the past two months no tenor in Chicago has been more busy filling engagements than Garnett Hedge, who has a lyric voice of pleasing quality, is a singer of note and especially excels in interpretation. Mr. Hedge has appeared throughout Wisconsin, Iowa and Illinois in lecture song-recitals and his singing of the tenor rôle in the "Messiah" is especially worthy of praise. His musical education has been obtained principally in Des Moines and in Chicago under able instructors. During November and December Mr. Hedge has filled engagements almost every evening, appearing in each instance for the second and often the third time during the past two seasons which is a telling proof of his popularity. On the 26th and 28th of this month he sings the "Messiah" in Edge-water and in Elgin, Ill., and is booked for many appearances in January. The press in every case where Mr. Hedge appears is unanimous in praise of his artistic work.

One of the most interesting concerts of this season was given under the baton of Rev. William J. Finn and the auspices of the Paulist Fathers, in Orchestra Hall on December 13. The first half of the evening's entertainment was devoted to a *capella* selections. The second section of the program was the oratorio of "The Nativity" by H. J. Stewart, and particularly worthy was the individual work of Holmes Cowper, tenor; William Beard, baritone, and Harold Dee, soprano.

The Irish Choral Society, under the direction of Thomas Haylor Drill, gave its concert last week in Orchestra Hall, when "The Voyage of Maeldune" by Villers was presented for the first time in this city. The soloists on this occasion were John B. Miller and Rose Lutiger Gannon.

Leo Wald Erdödy, the young violin virtuoso who made his debut in Orchestra Hall last month, will appear on December 23 in recital at the Woman's Club of Wisconsin, in Milwaukee. The program will be made up of selections by Chopin, Schubert, Brahms, Massenet, Tchaikowsky and the Sonatina Allegro by D'Ambrosio, a piece new in this country.

The Columbia School of Music had its annual Christmas Party on Saturday. Georgene Faulkner impersonated Mrs. Santa Claus, telling stories and distributing gifts. The children brought presents of various useful articles which were sent to the settlements all over the city.

Theodore Bergey, Vito Marrone, Laura Hess and Mrs. Theodore Bergey gave a musical program under the auspices of the Women's Trade Union League at Davis Square on December 18. Pupils of the Bergey School were heard in recital on Thursday evening December 16 in a lengthy and well-arranged program.

On Thursday evening Anne Shaw Faulkner, assisted by George Nelson Holt, Lillian Price and Marx E. Oberndorfer, at the piano, gave a lecture recital on "Beethoven." Miss Faulkner gave a very interesting talk on the great composer, whose anniversary this week was commemorated by the Thomas Orchestra, and Mr. Holt and Miss Price sang with good effect several numbers illustrating Miss Faulkner's lecture. Mr. Oberndorfer played in his characteristic artistic manner.

John B. Miller, the well-known tenor, sang last week with the Schubert Club in Grand Rapids and achieved a distinct success. Mr. Miller sings in Minneapolis in the "Messiah" on Christmas evening and returns almost immediately to sing the same oratorio with the Apollo Club in Chicago.

Antonio Frosolono is directing an orchestra which plays each evening at the Auditorium Hotel giving classical programs that are of great interest and artistic merit. Mr. Frosolono is doing a great deal of concert work and teaching this season, which is his first in Chicago after several years spent in study in Italy.

Louise Burton, soprano, assisted by Gordon Campbell, pianist and accompanist, gave a matinee recital in Cable Hall on December 14. Miss Burton's program opened with two Franz and two Schubert songs, both given with feeling and understanding. Later she was heard in a soprano aria from Charpentier's "Louise" and two English groups. Miss Burton's enunciation is excellent and she sings with much intelligence.

At the Saturday morning recital of pupils of the Chicago Musical College in the Ziegfeld, a program of unusual interest was rendered by Joseph Rohner, Alice Florence Stitzel, Charlotte Johnson, Marion Simshauser, Ferdinand Alvarez, Ruby Estelle Wahl and Daisy Heist. The next concert will take place on January 8, after the Christmas holidays, when Mabel Sharp Herdieu, John B. Miller, Arthur Rech and Hugo Kortschak will furnish the music.

Semi-weekly rehearsals of the Professional Opera Class of the Chicago Musical College takes place under the direction of Herman Devries in the college building. The most prominent singers of the city have been enrolled in this class and the work is progressing very finely.

The South Side Choral Club, which is under the direction of Marion Green, gave its fourth concert in Market Hall, Pullman, on Friday evening, December 17. The soloists were Iva Bigelow Weaver, Jessie Lynde Hopkins, John B. Miller, William Carver Williams, Clara Lucas and William E. Zeuch, organist. This organization is now in its third season and each year it has progressed in musical understanding until now the work is most satisfactory. The program included classical numbers and two songs by local composers—James MacDermid and Edwin Schneider.

The Vilim American Violin School announces a faculty concert for Monday, January 3, in Kimball Hall, which will enlist six members of the faculty and also

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one number on the program to be furnished by the advanced violin class.

David Duggan, tenor, sang the "Messiah" in Galesburg, Ill., on December 7, and on the 14th he appeared with success in Dayton, O., before the Philharmonic Society in a recital.

Edward W. Blatchford, baritone, a pupil of Arthur X. Burton, the well-known teacher, sang on November 27 at the Women's Trade Union League concert on

under contract here. Parvin Witte, formerly of Chicago, Ill., and at present in El Paso, Tex., will go in his place. C. E. McAfee, of Wooster, O., who made the arrangements for the trip, will complete the party. The choir will sail January 23 from New York, and will make a six weeks' tour for the Young Men's Christian Association. The tour was arranged by government officials at Washington. E. C. S.

Emmanuel Wad's Piano Recital

BALTIMORE, Dec. 20.—An exceedingly fine and artistic piano recital was given by Emmanuel Wad, of the Peabody Conservatory faculty, at the conservatory Friday afternoon, before a well-pleased audience. The program was interesting throughout. Schumann's *Fantasie in C Major*, op. 17, was a request number, and was brilliantly rendered. The other numbers included Paderewski's *Theme with Variations and Fugue in A Minor*, op. 11, and selections from Handel, Scarlatti, Grieg, three études by Chopin and Mr. Wad's own compositions, *Nocturne Minuetto* and *Etude*. Count Carl Moltke, the Danish Ambassador at Washington, came to Baltimore especially to hear the recital, and was delighted with the excellent performance. Mr. Wad is a native of Denmark. He has played with prominent symphony orchestras and has given concerts in Berlin, Dresden and London. W. J. R.

Triple Operatic Bill in Baltimore

BALTIMORE, Dec. 20.—The Metropolitan Opera Company presented a triple bill at the Lyric Friday night, before a highly enthusiastic audience that filled the theater. Caruso was triumphantly received as *Canio* in "Pagliacci," and Noria, Amato and Bada shared in the reception tendered the great tenor. The audience was representative, and a large delegation came over from Washington on a special train. The performance included "Il Maestro Di Cappella" and Rita Sacchetto, in her art of dance. Manager Bernhard Ulrich, of the Lyric, was pleased at the attendance, and stated that if all operas were as well attended there would be no fear of a deficit in the guarantee fund. It is said that the receipts for the five performances thus far given have fallen only a trifle short of averaging the required amount of \$7,500 for each performance. W. J. R.

Music for Women's Press Club

President's day was celebrated by the members of the Woman's Press Club in the grand ballroom of the Waldorf-Astoria on Saturday afternoon of last week, invitations to attend as guests being extended to the presidents of every other woman's club. With the assistance of Mme. Adele Laes Baldwin, contralto, the Marquis M. de Corvera, tenor, and Isabelle Hauser, pianist, a musical program was rendered, James C. Bradford officiating as accompanist. The musicale was succeeded by a reception tendered the guests.

Baltimore Oratorio Society's Progress

BALTIMORE, Dec. 20.—The Baltimore Oratorio Society will give its first concert of the season at the Lyric, January 27. The chorus of 400 will sing Handel's "Israel in Egypt," under the direction of Joseph Pache. Mrs. H. C. Browning, of Washing-

SINGERS' CLUB GIVES A PRIVATE MUSICALE

Men's Chorus, Under Arthur Philips, Sings to Large Audience in the Grand Ballroom of the Waldorf-Astoria

The Singers' Club, of New York, Arthur Philips, director, held the first private concert of its seventh season in the grand ballroom of the Waldorf-Astoria on Wednesday evening, December 15. The club was assisted by Mrs. Talbot R. Chambers, soprano; Franklin Riker, tenor; James Stanley, bass, and Mrs. Charles E. Sholes, accompanist. The program was as follows: Cossack War Song, Parker; "The Brook and the Nightingale," Filke; Holde Fraue, Sjögren; "Marguerite," "Mother o' Mine," Tours; Aria from "Jeanne d'Arc," Tschakovsky; "Bring Her Again to Me," Hastings; "When I Meet a Friend," Grieg; Four Nonsense Songs, Lang; "June, Beach; "Now Sleeps the Crimson Petal," Quilter; "The Cheerful Sunbeam," Hastings; "Lungi dal' Caro Bene," Secchi; "In diesen heil'gen Hallen," Mozart; "Recompense," Hommand; "Creation Hymn," Beethoven.

The Singers' Club is a male chorus, the members of which possess considerable ability, if one may judge by the two singers who were put up as soloists and the choral work of the evening. The club is well balanced and sings technically well. During the entire evening there was not the slightest suspicion of that out-of-tuneness so prevalent in the work of male choruses, and the tone quality was always refined and smooth. The club sang with a good deal of emotional freedom, and showed a ready response to Mr. Philips's baton.

To Mr. Philips, as the director, may be given much of the credit for the excellent work of the evening. While Mr. Philips is an able director, no doubt much of the good singing of the club is due to his ability as a vocal teacher to impart to them the knowledge which enables them to pro-

duce an exceptionally beautiful tone quality. The assisting soloist, Mrs. Talbot R. Chambers, was greeted with great enthusiasm by the club members and their friends, and was forced to respond with several encores. Of the club soloists, Franklin Riker possesses a tenor that is clear and even in quality and James Stanley, a bass which he uses with much smoothness. The two club members received their share of the applause and were recalled. Mrs. Charles E. Sholes was an excellent accompanist.

ton, D. C., who will sing the soprano solos, is choir director and soprano soloist of All Souls' Unitarian Church, Washington, which President Taft and his family attend. Rehearsals are held every Monday night at the Peabody Conservatory. The chorus has progressed so well with "Israel in Egypt" that a portion of its time is devoted to learning the last movement of Beethoven's Ninth Symphony, which will be sung with the Boston Symphony Orchestra at the Lyric, February 22. W. J. R.

Theodore Hemberger, violinist and director of the Germania Männerchor and the German United Singers of Baltimore, and Mrs. Hemberger have returned from Scranton, Pa., where they gave a concert, assisted by Hannah Greenwood, soprano, of Baltimore. The program consisted of sonatas for violin and piano by Saint-Saëns, Pugnani and Sinding and two groups of songs by Hugo Wolf, Hadley, Cornelius, Caldara, Cavalli and Horn, and an old Scotch song. Mr. and Mrs. Hemberger formerly resided in Scranton, and the former was conductor of the Scranton Symphony Orchestra, the Liederkranz, and the Sängerbund, and was also the founder of a string quartet in which he played the first violin.



ARTHUR PHILIPS

Director of the Singers' Club of New York

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Kirkby-Lunn for Cincinnati Orchestra

Another important orchestral engagement was added this last week to Mme. Kirkby-Lunn's long list of bookings, the Cincinnati Orchestra having secured the English contralto for two appearances, March 18 and 19. This concert will be one of the most important of the orchestra's regular series, and Mme. Lunn's acquisition is bound to prove a drawing card. The English singer's American visit, although lasting but two months, will not be confined to orchestral appearances. In addition to engagements with prominent orchestras, Mme. Lunn will be heard in recital and oratorio. Loudon Charlton now announces a New York recital in Carnegie Hall to supplement the prima donna's initial appearance with the Symphony Orchestra.

Opera Singer Attempts Suicide

Because he was out of work and had no Christmas money to send to his wife in Chicago, Paul Froelich, formerly a Metropolitan Opera House chorus singer, leaped into the river from a Pennsylvania ferryboat at the foot of Murray street, New York, December 17. The captain of a tugboat saved his life.



GARNETT HEDGE

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the west side. Mr. Burton has a number of pupils who are singing in church and at recitals, all achieving success.

Edward Walker, tenor, gave a private musicale on December 17 and will be heard in the "Messiah" on the 29th and 31st in two suburban towns near Chicago. On New Year's Day he gives a recital in Aurora, Ill.

Lester Bartlett Jones, director of music in the University of Chicago, is preparing to give his six lecture recitals on "The Growth of Song" which were so popular last season. A. K. G.

Will Sing to Canal Diggers

PITTSBURG, Dec. 20.—Three prominent Pittsburg singers will form a concert party that will sing to the canal diggers this Winter in Panama. They are Helen M. Keil, soprano; Mrs. Edith Harris Scott, contralto, and Silas J. Titus, bass, all members of the rich Sewickley Presbyterian Church choir. Karl A. Malcherer, the remaining member of the choir and its tenor, was compelled to decline an invitation to accompany the party, since he is one of the violinists in the Pittsburg Orchestra and is

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WILL TOUR WITH LIZA LEHMANN

Frederick Hastings, Baritone, Is Engaged to Appear at Composer's Concert

Frederick Hastings, the American baritone, who made such a profound impression all over the country last season when he assisted Mme. Lillian Nordica on her five months' transcontinental tour, has quite recovered from his recent severe illness, which made it necessary for him to cancel all his engagements until January 1, and is about to resume his concert work. He has been engaged by Mme. Liza Lehmann to assist her on her coming tour of the United States, opening the first week in January.

Of Mr. Hastings' unwillingness to disappoint an audience, and of the uniform excellence of his artistry, even under adverse conditions, his recital in Steinert Hall, Boston, on the evening of November 2, was a good example. On that occasion, despite his physician's warning, he rose from a sickbed, and, though suffering intense physical agony, was at the hall at the appointed hour and sang the entire program of twenty songs. L. C. Elson wrote, in the Boston *Advertiser*: "Mr. Hastings has a broad and powerful baritone voice, which, however, he can subdue to the tenderer moods, when requisite. Possibly he leans somewhat heavily to the powerful side of his work, but he has undeniable enthusiasm that awakens response in the audience. His German was clear and pure in pronunciation, and his singing of Strauss and Berger songs displayed this to good advantage." At the close of the program Mr. Hastings collapsed, and for more than two weeks lay seriously ill in his country home at Brigh-



FREDERICK HASTINGS

ton. He has now fully recovered, but will do no public work until January 1.

Following his tour with Mme. Lehmann, Mr. Hastings will make a recital tour through the States of the Middle West, and will have the assistance of André Benoist, pianist and accompanist. About April 15 Mr. Hastings will commence a six weeks' tour as principal baritone soloist with the London (Eng.) Symphony Orchestra.

PREPARING FOR CHORAL PRODUCTIONS IN YORK

Schubert Choir to Sing Next Month.—Oratorio Society Plans to Center Efforts on Single Concert

YORK, PA., Dec. 20.—In the local season of music it has been announced that the Schubert Choir will render its concerts in the York Opera House Thursday evening, January 20, and Thursday evening, May 5. Owing to lack of funds, it is probable that the York Oratorio Society will concentrate its effort upon the Spring festival, eliminating the Mid-winter concert.

The Oratorio Society ended the 1908-09 season with a deficit of about \$2,100. Joseph Pache, Baltimore, was re-elected director of the society for the present season, but it was decided to wait until after the holidays for the resumption of rehearsals. An auxiliary of the society appointed a committee of twenty women to secure guarantors and honorary subscribers, and during the last week, upwards of \$2,000 has been raised to defray the expenses of the forthcoming renditions. The organization has established a high standard, placing this city among the music centers of Pennsylvania, and will make every effort to maintain it at least.

The Schubert Choir has increased to two hundred and twelve voices under the direction of Henry Gordon Thunder, of Philadelphia, and the two concerts this season are expected to be more of an artistic triumph than any held since the inception of the organization. The opening concert will feature both male and female choruses.

The former will be heard in a Persian legend entitled "The Samorgh," words by Mrs. Henry Gordon Thunder and music by the conductor of the choir. "Scene and Prayer," from "Cavalleria Rusticana," and other favorite numbers will be rendered by the choir. The soloists will include Frank M. Conly, basso, who will sing the bass solo parts in "The Messiah," to be given in Philadelphia between Christmas and New Year's.

The first event of the season here was a piano recital given in the High School Auditorium by Dorothy Goldsmith, the child prodigy. Her interpretation of compositions of the great masters was remarkable, showing a marked improvement over her work of last year.

In the presence of an audience of over seven hundred persons, the full vested choir of St. John's Protestant Episcopal Church presented the oratorio "The Last Judgment," by Spohr, last Sunday evening. The soloists were Clarence and Chester Young, sopranos; Roy Swartz, tenor; Anna Gamble, alto, and Eugene Weiser, bass. The monthly musicales under the direction of John Duenes, organist and choirmaster, are meeting with favor.

In St. Matthew's Lutheran Church last evening, the augmented choir of forty voices rendered the second of a series of sacred concerts, the auditorium, with a seating capacity of 1,500, being filled. The program, which was under the direction of Edgar A. Frey, the chorister, was as follows: "Unfold Ye Portals" ("Redemption"), Gounod, Miss Wisman and choir; "They That Sow in Tears" ("The Holy City"), Gaul, Gertrude and Bessie Glatfelter, sopranos; Paul Firestone, tenor; William Aldinger, bass, and choir; "The Vesper

Hymn," Beethoven; "Hark, Hark, My Soul," Shelley, Mary G. Emmert, soprano, Mrs. Harry Link, alto, and choir. The program at the first concert included "The Lost Chord," by Parks.

FIRST MUSICAL STRIKE

Livy Records It as Occurring in Rome in the Year 310 B. C.

MILWAUKEE, Dec. 20.—A discovery of more than ordinary interest to musical people was made recently by the editor of the *Madison Democrat*, at Madison. While searching for special information concerning the early Roman republic the editor happened on a passage from Livy, which seems to give an account of the first musical strike recorded in history. The strike was engineered by musicians of Rome, 310 B. C., and the account referred to is found in Livy, Book 9, Chapter 30. The story runs as follows:

"The public pipers, or flutists, a part of the religious establishment, called a strike and then left Rome and went to Tybur, a near-by town, because the censor had forbidden them to feast and carouse in the Temple of Jupiter, as had always been their prerogative. There was now nobody to furnish the music at the sacrifices and festivals.

"The people, with pious concern, feared that the wrath of the gods would fall upon them. The Senate sent messages to Tybur to try to prevail upon the musicians to return. The strikers held out. Then the Tyburites tried to persuade them, but with no more success.

"The astute citizens, however, knowing the weakness of the Roman pipers, hit on a plan. They feasted them and plied them with old wine until they were drunk as lords. They then bundled them into carts and sent them back to Rome.

"When they woke up next morning they found themselves in the forum. The people flocked around them and welcomed them with delight; for no pipers, no religion. The citizens urged them to go to their usual duties. The pipers agreed to do so if their old privileges of carousing in the temple and masquerading on the streets nine days in the year were allowed them. The demands were granted and the strikers returned to work."

M. N. S.

Why Caruso Doesn't Marry

The young Sicilian girl with whom Enrico Caruso, the Metropolitan Opera tenor, is reputed to have fallen in love with in Milan, is heartbroken over the apparently tragic outcome of her first love affair. She is only nineteen years old, says the *New York Press*, and possesses all the romantic beauty and grace of the Italian peasant girls, and her affection for the singer is really believed to be transcendent. But Caruso's admirers in Milan, where the girl is living at present, are manifold and powerful. Constantly they work upon her feelings, it is reported, with the argument that it would be cruel, not only to her sweet heart, but to the whole world of music, were she to consent to become his wife. It is known that Caruso's ideal is to settle down on one of the big Italian estates and lead the life of an Italian landed proprietor, with little to do but hunt and eat spaghetti all day long. The little Sicilian fits into this dream to a nicety, and that is why the selfish ones, who think a man should give up his entire happiness to his voice, are striving to prevent her from making the dream come true.

Plunket Greene, the Irish basso, assists Mme. Calvé at her London recital on Friday.

"THE STORY BEAUTIFUL" HEARD IN MILWAUKEE

Catholic Choral Club Sings It Impressively—Bach Orchestra's First Concert—"Messiah" at Popular Prices

MILWAUKEE, Dec. 20.—"The Story Beautiful," presented by the Rev. P. J. MacCorry, the eminent Paulist missionary of New York, with the musical setting rendered by the Catholic Choral Club of Milwaukee, was even more enthusiastically received at its recent performance here than at its rendition a year ago. The happy combination of the pictorial and musical arts with religious eloquence drew an audience that filled the Pabst Theater to its fullest capacity. The work of the Catholic Choral Club gave proof of the diligence of its director, W. J. L. Meyer. The work of the soloists—Genevieve Mullen, Katherine Clarke, Harry Meurer and Anthony Olinger—is worthy of special mention. Miss Mullen's singing of the "Divine Redeemer," by Gounod, in which her fine oratorio soprano was displayed to its best advantage, supported by an impressive accompaniment by the organ master, Professor William Middleschulte, resulted in a rare musical treat.

The first symphony concert of the Milwaukee season was given recently by Professor Christopher Bach and his Milwaukee Orchestra. Schubert's "Unfinished" symphony received a most authoritative rendition. The musicians also gave a spirited interpretation of Hugo Kaun's "Karneval Suite," dedicated to Professor Bach. Edwin G. Kappellmann, pianist, made his concert debut on this occasion, and played a scherzo by Chopin. Mendelssohn's wedding March, "Midsummer Night's" scherzo and "A Tired Wanderer's Song" were a few of the other numbers.

Milwaukeeans are now looking forward to the presentation of "The Messiah" in the Auditorium on December 28 by the Arion Musical Club. The performance will be the first popular-priced musical event that has been presented in the Auditorium. Its success in a financial way is already assured by the fact that Mrs. Edwina Kellenberger, financial secretary of the Arion Musical Club, has personally appeared before a score of organizations in Milwaukee and obtained their support. The quartet which will sing the parts in the Chicago production of the oratorio by the Apollo Club has been engaged, and consists of Lucille Tewksbury, soprano; Christian Miller, alto; Albert Boroff, bass, and John B. Miller, tenor.

M. N. S.

Fitchburg Hears Talented Violinist

FITCHBURG, MASS., Dec. 20.—Giacintha Della Rocca, the violinist, played with exceptional success at a concert given in City Hall last Monday night. Her numbers included "Czardas," Hubay; "Serenade," Schubert-Remenyi, and "Air de Ballet," Adamowski.

Mlle. Della Rocca will play the Severns Concerto at an early meeting of the American Music Society to be held in Jordan Hall, Boston. In this she will show her interest in an American composer and in American compositions.

The others who took part in the concert here included the Weber Quartet of Boston. There was a large audience, and Mlle. Della Rocca and the other artists were warmly recalled.

L.

Toscanini's successor at La Scala, Milan, Edouardo Vitale, will be the chief conductor of next Summer's opera season at the Colon Theater in Buenos Ayres.



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AN ILLINOIS GIRL'S SUCCESS ABROAD

Alys Lorraine Among the Most Popular of America's Opera Singers in Europe

The American prima donna on European operatic stages has nowadays come to be regarded as a rule rather than an exception. A striking illustration of her immense popularity may be seen in the case of Alys Lorraine, the young soprano from Quincy, Ill. It is now a bare six years since Miss Lorraine left this country in order to pursue her studies under certain foreign instructors. To-day there are few



ALYS LORRAINE

who exceed her in popularity, and she has sung before members of the various royal families, and fairly captivated great audiences of cognoscenti by the beauty of her art.

Immediately after her advent in Europe she commenced her studies in London, proceeding thence to Berlin, Florence and Rome, and there absorbing the various points of excellence in the German and Italian vocal styles. In Paris she enjoyed the tuition of such world-famous names as Jean de Reszke, Marchesi and Tamagno. So great was the admiration of the great Italian tenor that he intended fully to undertake a concert tour throughout Europe

with her. His death cut short his plans, however, and Miss Lorraine was left to her own resources. She was not to be daunted, however, and on May 7, 1907, she effected a triumphant debut in Bechstein Hall, London. The critics acclaimed her as a singer who within five years would have no rival on the lyric stage.

Probably the highest tribute paid to her powers was the interest taken in her by Edvard Grieg. With the great composer she spent some weeks in Christiania, preparing under his personal supervision a program of songs by the world's three supreme masters of song literature—Schubert, Schumann and Grieg himself.

Another noteworthy incident in Miss Lorraine's career was an invitation to appear before the Emperor and Empress of Germany. For this occasion she offered a program that was altogether unique, composed as it was of compositions of royalty exclusively. H. R. H. Princess Henry of Battenberg, the late Prince Consort of Great Britain, Duke Ernst of Saxe-Coburg-Gotha, King Antony, H. I. M. the German Emperor and Marie Antoinette were a few of the titles represented. No more arduous task than making such a collection can be imagined, for most of these songs are jealously guarded in museums and private collections to which few are ever admitted. Thanks to the widespread favor she enjoyed Miss Lorraine was able to avail herself of the most precious of these curiosities, and to the concert flocked critics and representatives from nearly every country of Europe.

It aroused a chorus of praise, and Miss Lorraine's success was everywhere acclaimed. She was forthwith engaged for the opera season at The Hague, where she effected her debut on October 5, 1908, as *Marguerite* in "Faust." The beauty of her singing, combined with her natural charm and simplicity of demeanor, immediately captivated her hearers, and after the "Jewel Song" the enthusiasm was at the boiling point. Wreaths and floral offerings innumerable were passed over the footlights. The Hollanders are naturally critical and highly competent judges, and their complete surrender to the young singer's talent was an eloquent tribute to its greatness. Similar scenes were re-enacted when she appeared



Alys Lorraine as "Elizabeth" in "Tannhäuser"

in "Madama Butterfly," "Tannhäuser," "Lohengrin" and "Romeo and Juliet." During the past season she sang at the opera in

Marienbad, where King Edward and Queen Alexandra were among her most delighted hearers.

BUFFALO LIEDERKRANZ

Leader's New Composition Performed at Season's First Concert

BUFFALO, Dec. 20.—The Teutonia Liederkranz, under Dr. Herman Schorcht's leadership, gave its first concert this season Sunday evening in German-American Hall. An audience almost larger than the capacity of the hall was present and received the musical offerings with great cordiality.

The program was one of the most pretentious that this society has yet presented, and it was performed in a manner that reflected credit in high degree upon Dr. Schorcht's skillful training and upon the zeal of the chorus members. Compositions with orchestral accompaniments were Podbertsky's "Sonnenaufgang," Angerer's "Thymian Duft am Raine," Psalm 30, by Schorcht, and John Lund's spirited "Kaiser

Karl." Unaccompanied choruses by Duerrner, Witt, Pfeil and Juengst were also given.

The most important number on the program was Dr. Schorcht's work, written for male chorus, orchestra, a solo soprano and alto and a male double trio, which comprised Henry Staebell, Louis Ebert, Gottlieb Frank, August Staebell, John Miller and Louis Raithel. The harmonies of the work impressed the critics as rich and the orchestral scoring as full and effective, and the work as a whole as one of charm and effectiveness, suitable both for concert and church performance.

Mrs. Margaret Gaylord Newton sang the soprano part in the Psalm with impressive tone and expression. Gustav J. Berneicke, bass, sang Meyerbeer's dramatic song, "The Monk"; "Hinaus," by Bohm, and "Soldatenliebe," by Wurda, disclosing a voice of good quality and power.

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NORFOLK'S SPRING CONCERTS

Plans of Connecticut Choral Societies Announced at New York Dinner

Plans for the Norfolk, Conn., concerts next Spring were announced at the annual dinner of the officers of the Litchfield County, Conn., Choral Union at Delmonico's, New York, on December 11. President A. W. Ackerman, of Torrington, presided and delivered a congratulatory address. Reports from each of the five Connecticut societies were made by their presidents, as follows: The Norfolk Glee Club, Dr. I. L. Harvard; the Winsted Choral Union, the Rev. G. W. Judson; the Salisbury Choir, the Rev. John Calvin Goddard; the Canaan Chorus, the Rev. E. C. Gillette; the Torrington Musical Association, A. H. Wilcox.

The report of the musical committee, containing announcement of plans for the coming season, was made by Richmond P. Paine, of Norfolk, and the Rev. E. C. Gillette.

In Mr. Paine's report the first official announcement of plans for the Norfolk concerts was made as follows: Wednesday, June 1, Verdi's Requiem Mass will be sung by the combined choruses of Winsted, Torrington, Norfolk and Canaan as a memorial for the active and honorary members who have died. Mr. Paine will be the conductor.

Thursday, June 2, "Hiawatha's Wedding Feast" and the "Death of Minnehaha" will be sung by the Winsted, Torrington, Norfolk and Salisbury choruses, to be conducted by the composer, Samuel Coleridge Taylor, who has accepted the invitation of the committee to come to this country in May and conduct two rehearsals for the chorus and one for soloists and orchestra, besides the concert.

The Torrington Musical Association will sing the Requiem Mass at a local concert in May.

Following the meeting, Carl Stoecker,

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EAST TO HEAR MISS WILSON NEXT

She Has Concluded Her Remarkably Successful Tour of Western Cities

Having completed her remarkably successful Western tour, Flora Wilson is now launching her invasion of the Eastern concert field. Her tour has extended through the cities of the Middle West as far as Kansas City, Salt Lake City and Denver. The Eastern cities which she will visit include Washington, New York, Philadelphia, Pittsburgh and Boston, and it is not to be doubted that in these engagements the daughter of Secretary of Agriculture James Wilson will more than duplicate the social as well as musical success which she has achieved in the West during this first of her professional tours.

With Miss Wilson on her tour are Karl Klein, the violin virtuoso and son of Bruno Klein, equally well known as a teacher and as a composer, and Harold Osborn Smith, at the piano. Miss Wilson has a soprano of wonderful strength and clarity, reaching to E in alt, which is Mme. Tetrazzini's top note. She sings many of the famous operatic arias as well as some quaint old Scotch songs, which have been very popular on her tour, in costume.

An amusing incident of Miss Wilson's Western experiences was furnished by a "stage-door Johnny" who could hardly have been put down more deftly even by an actress of long acquaintance with the pest. Miss Wilson had just stepped outside the hall where she had been singing to get the air for a moment, when a very young man came forward, somewhat timidly, and said, with a smirk:

"May I go home with you? I'm afraid"—He was probably about to add, "You'll find the walk lonely," but Miss Wilson caught at the word.

"Poor child!" she said, looking down at the fragile youth with a benign glance; "of



FLORA WILSON

Cabinet Secretary's Daughter, Who Has Just Completed Western Concert Tour

course you're afraid. Your mother will be worried to death about you. But I can't take you home myself. Wait a moment, and I'll ask one of my friends to call a policeman to see you safely to your door."

The embarrassed youth took one look at Miss Wilson's powerful proportions—she is an athletic girl—and fled.

MACON APPLAUDS ART OF VIOLINIST MEYER

Mastery of His Instrument Revealed in Varied Program—Sister Assists Him at the Piano

MACON, GA., Dec. 13.—In the series of concerts given by Otto Meyer, violinist, and his sister, L. Marie Meyer, pianist, in cities of this and neighboring States, Macon was favored last Tuesday by an excellent program performed at Wesleyan Auditorium. Mr. Meyer revealed in his varied program an artistic finish that comes only from temperament and a thorough mastery of his subject. Miss Meyer, at the piano, assisted her brother in a style that delighted the audience. Her encore, a composition by Grenfield, was especially pleasing.

Among the numbers on the program such selections as Paganini's "Witches' Dance" and Schubert's "Serenade" enabled Mr. Meyer to excite admiration by his technical skill, as well as to sway the emotions of his hearers. Such a difficult technical piece as the Vieuxtemps Concerto, No. 4, seemed to offer no obstacles to Mr. Meyer's art, and his powers of sensitive expression were in evidence in all his numbers.

The selections played by Miss Meyer

were: Nocturne No. 5, Chopin; Valse, Moszkowski, and Rhapsodie No. 10, Liszt. She played them all with technical facility and fine musical feeling. The audience was large and frequently manifested its pleasure in the program. Mr. and Miss Meyer came to Macon after having scored one of the principal triumphs of Jacksonville's concert season.

TECKTONIUS IN CONCERTS

Pianist Appeared on Three Programs During Past Week

Before a house that was completely sold out long before the beginning of the evening, Leo Tecktonius, the gifted pianist, appeared in a joint recital with Hugh Allan at the Sorosis Club, Patchogue, L. I., on Wednesday evening, December 5. As usual, Mr. Tecktonius played a highly diversified program of compositions by Chopin, Grieg, MacDowell, Rubinstein, Debussy, Strauss and several others. This artist's talents are of such a nature that he would be sure of enthusiastic acclamation, no matter what he played. Fortunately, he confines himself to those works which he himself regards as masterpieces, and thereby shows his art to the best possible advantage. On this particular occasion his every contribution to

the program was uproariously applauded, and he was not permitted to leave without granting a generous supply of encores. It is always delightful to welcome a pianist who has at his command such virility of expression and such splendid technical resources. For Mr. Tecktonius no difficulties of execution exist, and he knows how to give each composition its proper emotional value, wherein lies the true secret of his successes.

On the evening of Tuesday, December 14, he appeared at a concert with Mme. Charlotte Maconda, at the home of Mrs. F. B. Griffin, No. 14 East Sixtieth street, in New York City, and on December 22 he was heard in recital at the Eclectic Club at the Waldorf-Astoria.

SEMBRICH ATTRACTS BIG KANSAS CITY AUDIENCE

Francis Rogers and Frank La Forge Share Honors with Her—Flora Wilson's Concert

KANSAS CITY, Mo., Dec. 18.—Mme. Sembrich appeared in recital last week in the Willis Wood Theater, before one of the largest audiences of the season. Francis Rogers, baritone, and Frank La Forge, pianist, shared honors with her. She was enthusiastically received at each appearance, and was recalled again and again. Mr. Rogers was very pleasing in an aria from Verdi's "Masked Ball" and a group of songs, as also in his duets with Mme. Sembrich. Mr. La Forge amply deserved the applause accorded him after his solo numbers, and proved himself to be one of the finest accompanists ever heard here.

Musicians selected from the best talent in the city are doing a great work in an educational way by their free Sunday concerts at the Jewish Educational Institute. The audiences are largely made up of foreigners in the North End, and it is surprising how well these people appreciate good music. Last Sunday evening the program was furnished by Herman Springer, baritone; Claude Roder, violinist, and Rudolf King, pianist.

Flora Wilson, soprano, gave a recital in the Casino on Wednesday evening, assisted by Karl Smith, violinist, and Harold Osborn Smith, pianist. Among Miss Wilson's numbers were the "Shadow Song" by Meyerbeer, Waltz Song from "Romeo and Juliet," "Ah fors e lui" from "Traviata," the Prayer from Puccini's "Tosca" and a group of songs. She was immensely liked by her audience.

Esther May Plumb, contralto, gave an interesting program in the Jackson Avenue Christian Church on Monday evening. She was accompanied by Clara Blakeslee, who also played a solo.

M. R. W.

Carl Tollefsen in Bayonne

Carl H. Tollefsen, violinist of the Tollefsen Trio, was the soloist at a concert in Opera House Hall, Bayonne, N. J., on Wednesday evening, December 8. His numbers, which were most cordially received, were an adagio by Ries, "Scenes de la Czaras," by Hubay, and the Bolero de Concert, by Moszkowski. Mr. Tollefsen was well accompanied by Augusta-Schnabel Tollefsen.

Marion Ivell, the American contralto, was the soloist at one of the Gürzenich concerts in Cologne last month.

TWO WEEKS' BOSTON SEASON ANNOUNCED

Five Operas on Metropolitan's Program for First Series in January

The repertoire for the first series of grand opera to be given in the Boston Opera House by the Metropolitan Opera Company has been announced. There will be two series, the first from Monday, January 10, to Saturday, January 15, and the second during the week of March 28. In the first series the following operas will be presented:

Monday evening, January 10—"Tristan und Isolde"; Mmes. Fremstad (or Gadski), Homer; Messrs. Burrian, Amato (or Whitehill), Blass, Reiss, Hall, Muhlmann. Conductor, Arturo Toscanini.

Thursday evening, January 13—"Lohengrin"; Mmes. Destinn, Fremstad (or Gadski), Homer or Wickham; Messrs. Jörn, Forsell or Goritz, Muhlmann or Witherspoon, Hinckley. Conductor, Alfred Hertz.

Friday evening, January 14—"Tosca"; Miss Farrar, Messrs. Bonci (or Martin), Scotti. Conductor, Egisto Tango.

Saturday, matinee, January 15—"Parsifal"; Mmes. Fremstad, Messrs. Burrian, Forsell (or Whitehill); Messrs. Goritz, Blass, Witherspoon. Conductor, Alfred Hertz.

Saturday evening, January 15—"Il Trovatore"; Mmes. Gadski, Homer, Flahaut (or Meitschik); Messrs. Slezak, Amato (or Gilly). Conductor, Egisto Tango.

Subscribers for the present season of the Boston Opera Company have the privilege of retaining their seats for the first series by notifying the subscription department, Boston Opera House, on or before Saturday, December 25.

The subscription will include Monday, Thursday, Friday and Saturday nights. The present subscribers for Monday performances can retain their seats for Monday, January 10. Subscribers for Wednesday performances can retain their seats for Thursday, January 13. Subscribers for Friday performances can retain their seats for Friday evening, January 14. Subscribers to the matinee can retain their seats for Saturday evening, January 15.

The "Parsifal" matinee at special prices January 15 will be given as an extra performance not included in the regular subscription, but subscribers to all or single performances will have the preference in the distribution of seats for this performance.

The public sale for the entire five performances will begin Monday, December 27. The public sale for any and all of the single performances will begin on Monday, January 3.

Women's Philharmonic Concert

The Women's Philharmonic Orchestra of New York, Marguerite Moore, conductor, gave its second private concert on Tuesday evening, December 14, at the Hotel Astor. The program, which proved a delight, was entirely devoted to ancient airs and folk songs. Heinrich Meyn, baritone, sang two groups of French and German songs in a highly pleasing manner.

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DETROIT HEARS SECOND OF ATKINSON CONCERTS

French Composers' Works Performed at Meeting of Local Tuesday Musicales

DETROIT, MICH., Dec. 20.—The second concert of the Atkinson series, which took place at the Church of Our Father Monday evening, was even more of a success than the first. There was a splendid audience, which was appreciative to the highest degree. Holmes Cowper, the out-of-town artist, has improved since he has been here last. The assisting local singers were Mrs. Granville I. Filer, Mrs. Estelle Neuhoft and William G. Lerchen. Mrs. Filer covered herself with glory—she has never sung better. Mrs. Neuhoft also won favor, and Mr. Lerchen displayed a sonorous baritone. Leona Troy acted as accompanist. The next concert will present Germaine Arnoud, pianist.

The Tuesday Musicales gave another morning concert at the Century Building, with a program by French composers. Mrs. Cragg read a paper, which was followed by the Sonata for violin and piano, played artistically by Mrs. Abel and Mrs. Sherrill. Mrs. Maurice MacFarlane sang a group of songs in her usual effective manner, which won the admiration of her audience. Helen Andrus, May Preston and Jeanne Andrews, pianists, and two numbers by the Tuesday Musicales Chorus completed the program. Alyce Cylluford and Mrs. Mark B. Stevens acted as accompanists.

An amateur performance of "Pinafore" was given at the Light Guard Armory Thursday and Friday evening for the benefit of a memorial hall to be built to J. H. Hahn, the founder of the Detroit Conservatory of Music. L. L. Renwick was director, and the cast and chorus were made up mostly of Detroit Conservatory talent. Miss Moore, who took the part of Josephine, has a voice of sweet quality; Harold Armstrong as Capt. Corcoran made a hit, and Elizabeth Bennett as Hebe sang her small solo very gracefully. Her voice is decidedly pleasant, and carried well.

The National Grand Opera Company, with Battaini, Blanche Fox, Frery and Alesandroni and other members of the Academy of Music Company will give us a week of opera beginning Monday night, when "Aida" will open the engagement C. S.

Danish Soprano Wins Success

BOSTON, Dec. 20.—Mona Holesco, the Danish soprano, who is making her first American appearances this season, sang with Francis Archambault, basso, of the Boston Opera Company, at a concert in Greenfield, Mass., December 10, and scored a splendid success. Miss Holesco has a charming personality and a lyric voice of rare quality and power. She is especially delightful in Danish and Norwegian folk songs. The accompaniments were played by Evelyn Paige, who will also accompany Cavalieri and George Harris, Jr., in the series of three concerts which will be given in Symphony Hall, Boston, January 4; Court Square Theater, Springfield, Mass., January 6, and Providence, R. I., January 7. Miss Paige will also play for Mr. Harris at a recital at the Tuileries, January 10, and will accompany Miss Holesco on her season's concert tour. L.

UNIQUE OIL PORTRAYAL OF "CARMEN"



A Reproduction of Zuloaga's Painting of Lucienne Bréval as "Carmen," Which Adorns the Title Page of the Christmas Number of "Musica," the French Musical Monthly Periodical

Recital at Severn Studios

A highly successful recital at the Severn Studios, No. 131 West Fifty-sixth street, New York, was given on Tuesday of last week by Mabel Armstrong Tenney, soprano; Samuel Martin, tenor; Katherine Londergan Engel, pianist, and Edmund Severn, violinist, with Mrs. Severn, accompanist. Mrs. Tenney is a soprano with a charming personality and a well-cultivated voice. Her fine control of tone color, and particularly her piano and pianissimo singing, evidenced good training and reflected great credit on her teacher, Mrs. Edmund Severn. Mrs. Engel, a good pianist, did excellent work in the Brahms Rhapsodie. Mr. Martin has all the signs of a real tenor. He electrified the audience with a high C, produced with great ease, and his lower and middle registers proved equally good. Edmund Severn's Cremona came in for high praise. It is a magnificent violin.

Newark Schools' Song Festival

NEWARK, N. J., Dec. 18.—The festival of song held in the First Regiment Armory Wednesday night possessed much significance for those interested in the study of music in Newark's public schools. During the preceding two weeks preliminary con-

tests in choral singing between choirs representing all the schools had been held, and the successful competitors in these trials formed the massed chorus heard at the armory. The chorus numbered 2,000 young singers, and their ability in part singing was tested successfully in such compositions as De Koven's "Recessional," Abt's "Christmas Song" and "The Star-Spangled Banner." The festival was proof of the value of the musical instruction received under the direction of Louise Westwood, supervisor of music in the schools.

A Prince in Comic Opera

PARIS, Dec. 17.—Prince Robert de Broglie, whose marriage to Estelle Alexander, an American singer, was annulled by the French courts in 1907, has made his debut in comic opera at Nice, under the pseudonym of Sterlio. He has been taking singing lessons from a French professor, whose daughter, according to report, he will shortly marry.

Paderewski's Symphony was repeated in London last week at a special concert of the London Symphony Orchestra, Hans Richter conducting, and the composer played the Saint-Saëns Concerto in C minor, for piano.

WESTERN CITIES PRAISE MME. LANGENDORFF'S ART

Prima Donna's Latest Triumphs Are Won in Seattle, Emporia and Bellingham

In every city which she has favored with her presence Mme. Freda Langendorff has elicited the most flattering encomiums by her singing, and the general consensus of opinion seems to point to the fact that the great contralto has few rivals. Press and public have alike united to do her honor, and her tour has been one continuous ovation. In Ottawa, Kan., where she appeared on November 24, she conquered even the most critical of her hearers the moment she had sung her first number, the aria "Ah, My Son," from Meyerbeer's "Prophet." The beauty of her voice and the wealth of tender sentiment which she infused into her rendering were irresistible, according to newspaper reports, and she was applauded to the echo. Even more eloquent a tribute to her powers, however, was the silence which followed her singing of "Home, Sweet Home." In Emporia, Kan., where she appeared the next day at a concert in the First Presbyterian Church, similar scenes were re-enacted. The city frankly confesses never to have had the fortune of applauding an artist greater than Mme. Langendorff. Her dramatic abilities were strikingly illustrated in the "Habanera," from "Carmen," and again in the familiar "My Heart at Thy Dear Voice," from "Samson and Delilah." At the close of the evening she received many floral tributes.

In Seattle, which she visited on November 30, and where she appeared before an immense gathering in the First Presbyterian Church, she was at once acclaimed as a singer who possessed a deeper dramatic insight into the music she sang than many famous operatic artists. The richness of her voice, the perfection of her technic and the breadth and power of her interpretations made her hosts of friends within a few short hours. Her program included songs in French, German and English, and she showed herself amply able to command the diversity of styles with the utmost facility. In Grinnell, Iowa, she was also liberally applauded, but it was her rendition of Schubert and Beethoven songs that pleased everybody most.

Bellingham greeted the prima donna with a crowded house when she appeared at the Normal Auditorium. The stormy weather was quite unsuccessful in dampening the enthusiasm of those who had come to hear her. She gave, among other things, Teles del Riego's "O, Dry Those Tears" and a Swedish folksong, "Der Schweinhirt," and proved that she could be as artistic in light as well as heavy music.

Mahler Composing an Opera

Gustav Mahler, conductor of the New York Philharmonic Society, is working on an opera, the libretto of which is also from his pen. The title of the work is "The-
seus." It is the first time that Herr Mahler has undertaken to compose an opera, and there is reason to believe that when it is completed it will have its premiere at the Metropolitan.

Massenet's "Herodiade" has been sung more than 3,000 times in France and Belgium.

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New York, Saturday, December 25, 1909

MAKING A MUSICAL NATION

One of the great works now going on in the country is the investigation into the standards of musical education. The people of the present generation cannot possibly realize the far-reaching results which are to be accomplished for future generations through this investigation. Before intelligent action can be taken toward bettering the national systems of musical education, a wide knowledge must be gained of their present actual condition. The size of the country and the diversified condition of musical education make the gaining of this knowledge extremely difficult. Many kinds of work have to be considered—that of private teachers, of the public schools, colleges and universities, and independent music schools.

Professor Arthur L. Manchester has been accumulating statistics concerning this work for the United States Bureau of Education. He has formulated his results, and some of his conclusions were announced in *MUSICAL AMERICA* of a recent issue.

The most striking result of his investigations is the lack of unity and co-ordination in the various systems of musical education. There is no common understanding in regard to standards among the different kinds of educational institutions. Each school, Professor Manchester finds, is a law unto itself. Hence when a student presents credits from one to the other there is no basis of agreement as to the value of such credits. Secondary schools, which, in general education, take care to have their courses closely articulated with those of institutions of higher education, attempt the same grade of musical instruction as the best equipped conservatory or college. There are, in fact, no secondary music schools.

If the investigation reveals weaknesses in respect of system, it also reveals much strength in the matter of the great advance in activity which is being made on every hand. Such is, in a general way, Professor Manchester's first finding, which relates to deficiency in system.

The second finding is of equal or even greater importance, and relates to dangers within the system. Everyone who has given genuine thought to the relation of music to humanity is ready to give heartiest approval to Professor Manchester's observation that musical education has inclined far too greatly to the making of specialists, and too little to the imbuing of the nation's population with the idea of music, of musical culture—musical life. Everywhere it has been sought to teach special technical proficiency, whether in singing, playing or composition. These are in themselves worthy and necessary ends; but in our present educational system they have been absurdly, disproportionately and, in fact, dangerously, accentuated, at the expense of the great idea of developing a musical nation, a nation of music lovers and music appreciators. Special talent will always find its way forward.

The individual Will always finds its way to the front.

Wherever Americans have any influence in educational matters they should do their utmost to bring music to the mass of the pupils in primary schools. It is an extremely small percentage of these pupils that goes through high school and college. Pupils should be taken in the mass in the primary schools, where they can be reached, and before they scatter and are no longer under the dominion of systematic influence for musical culture. Efforts in this direction will, in another generation or two, produce a genuine Musical America.

THE PHILHARMONIC ORCHESTRA'S PROGRESS

The affirmation which was made by the Philharmonic Society of New York that the Philharmonic Orchestra was to be made equal to the best orchestra in America implied a very ambitious endeavor. The Boston Symphony Orchestra has long held its place as the most highly perfected orchestral organization in the United States. Wherein its tonal magic lies it would be difficult to say. The fact of the length of time during which its members have played together, the stern discipline to which it has been subjected, the qualities imparted to it by its different conductors, the quality of the instruments themselves, and the abilities of the players to perform upon them—all these are factors in producing the remarkable effects observed in performances of the Boston organization.

To attain to such perfection is necessarily a slow process, although certainly no orchestra should set itself a lesser goal. The management of the Philharmonic Orchestra has provided, in so far as circumstances permit, for the creation of such a symphonic body. There is no doubt but that, in the short time during which it has set out upon this course of improvement, it has made marked gains. It would be manifestly unfair to subject the Philharmonic Orchestra at the present stage of its progress to a direct comparison with the Boston Symphony Orchestra. Inasmuch, however, as it is aiming to travel the road toward such a goal as that orchestra presents, ways may be pointed out in which the effort seems to have brought about results leading in the right direction, and in which way it may be wrongly directed.

The technical proficiency of the orchestra has been greatly raised through the changes which were made; but this is not to say that there are no higher standards yet to be attained. The gain shows itself chiefly at the present time in an increased precision, and in some respects in better tone. Yet it is in this very respect of tone that one of the greatest present dangers would seem to lie. The player of a brass instrument is capable of blowing a tone about four times as powerful as the loudest genuinely musical tone which he can bring from the instrument. Beyond a certain point forcing does not produce a genuinely musical and especially not a beautiful effect of tonal climax. Pushed beyond their loudest beautiful tones, many of the wind instruments, although gaining louder effects, become rough and unmusical. To some extent, this principle applies equally to the strings.

Among the elements of an ideal orchestra sheer tonal beauty is certainly one of the most important, and in this respect the Philharmonic Orchestra, at the present time, seems to be aiming in a direction which, in the long run, will lead to disaster in the attainment of the ends which the orchestra has set forth to attain. That the orchestra has been greatly improved is unquestioned, and the change which was made was undoubtedly the best thing which could have been done for the orchestra.

THE SINGING TEACHER AND MUSICAL AMERICA

A misunderstanding seems to have arisen in certain quarters regarding the statements made by a teacher of singing who was interviewed by a representative of *MUSICAL AMERICA*. A somewhat misdirected umbrage appears to have been taken at claims which sound good sense would scarcely support.

It appears impossible for teachers of singing ever to come to any general agreement. They all have their special ideas and methods, and their efforts at organization have proved to be futile.

It is to be remembered that *MUSICAL AMERICA* is a newspaper, and in interviewing teachers of singing, or any teachers, it gives them their say and thereafter lets them fight it out as they please. One of the greatest services which a paper like *MUSICAL AMERICA* can do is to make its columns a forum for controversy when any important principle is at stake. Some philosopher has said that it is better to stir a question without settling it than to settle it without stirring it.

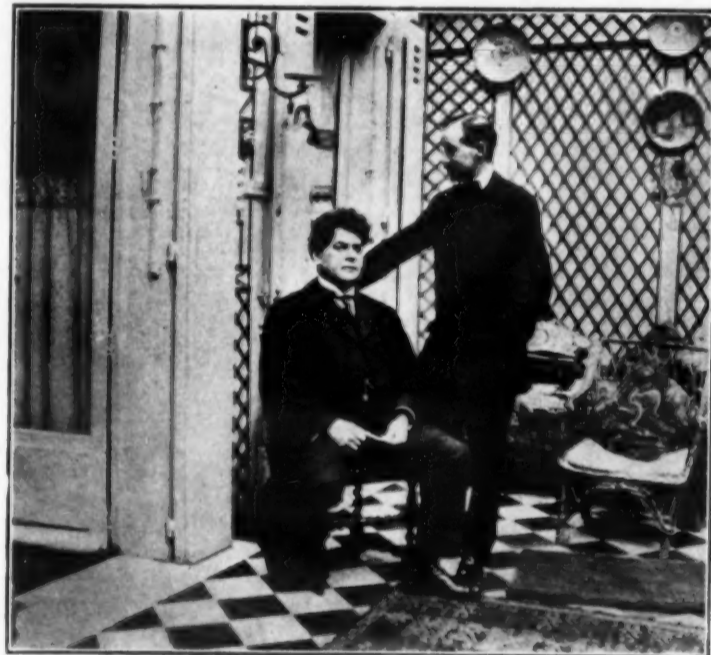
If any teacher says something which is manifestly foolish or seems to mark him as a charlatan, it reflects upon him and no one else. Teachers who are sure of their ground and are getting good results need have

little fear of charlatans and time-servers. The term "charlatan," among teachers, is only a relative term anyway. It usually means the other man.

As to the harm which is supposed to be done by such persons to ignorant and unsuspecting pupils, it may be said—and said strongly—that in this age of publicity and enlightenment no prospective pupil has any business making a start without having first made earnest and thorough inquiries. Any singing teacher expressing himself in print knows that he is not laying down the law, but that he is offering something for consideration, and where prospective pupils take an interest in such utterances they should supplement it by observation of the results obtained by such teachers with other pupils, and by weighing against each other the expressed statements of various teachers.

If any persons are displeased with ideas expressed by teachers or any other persons through the columns of *MUSICAL AMERICA*, they should remember that such ideas should be credited to the one who utters them and not to *MUSICAL AMERICA*. It is quite another matter if persons thus displeased think that *MUSICAL AMERICA* should not let certain ideas be expressed through its columns on any consideration, as being harmful to promulgate. This brings up the important point: Just where shall the limit be set? This is a matter which editorial policy must decide. The editors of *MUSICAL AMERICA* have no greater object than to render a national service in the interests of music, musicians, music lovers and students. The sane point of judgment upon the question would seem to be a recognition of the fact that life is gifted with a peculiar faculty for putting people in their true relations. If *MUSICAL AMERICA*, as a newspaper, succeeds in representing life as it is—in this case, specifically, teaching as it is—which necessarily means an admixture of good and bad, the final result will not work any greater injury to sincere teachers than they would actually experience in taking the chances of war which life compels them to take. Levels are surely, and rather swiftly and relentlessly found, and the person who is indiscreet enough to make false claims will be the greatest sufferer.

PERSONALITIES



Charles W. Clark and George Hamlin

Two Chicagoans who have won distinction on the concert stage, Charles W. Clark, baritone, and George Hamlin, tenor, are shown in the accompanying snapshot, which was taken in the Paris home of the former. Mr. Clark is now prominently identified with the musical life of Paris, and Mr. Hamlin is adding to his long list of successes in this country. His recent appearances in the principal cities of the Northwest have greatly increased his popularity among American concert-goers.

Kirkby-Lunn—Mme. Kirkby-Lunn, the noted English oratorio singer, well known in America, had with Saint-Saëns, the composer, a unique experience. She had been engaged to sing at a Saint-Saëns concert in London in 1900, and was accompanied by the composer himself. At the concert the enthusiasm was so great that both the singer and composer were nonplussed, for neither had provided an encore. At last Saint-Saëns exclaimed: "Come, we will perform 'Mon cœur s'ouvre à ta voix,' which they did, Mme. Kirkby-Lunn singing and the composer playing from memory.

Alda—It is not generally known that Frances Alda, the Metropolitan prima donna, who is to wed Gatti-Casazza, was at one time a Melbourne, Australia, belle and the granddaughter of Fanny Simonson. Her real name is Frances Adler, and she started her career in light opera and musical comedy in the Australian capital.

Jörn—Karl Jörn, the Metropolitan tenor, is a faddist in tea, and has an electric teapot in his room. The tea he uses is said to cost \$18 a pound, and is similar to that used by the Emperor of Germany.

WOMEN COMPOSERS OF AMERICA—30

**Mrs. Crosby Adams, of Chicago,
Whose Work Is Inspiration
to Teachers and Pupils**

By Stella Reid Crothers

[EDITOR'S NOTE.—In this series Miss Crothers takes the most liberal and democratic view, and the discussions are not in the nature of a critical review. It is the wish of the writer to make them both suggestive and stimulating to those possessed of latent talent.]

During the last fifteen years the child culture idea which has swept the country has brought with it many follies as well as much that is useful. In the world of music the awakening has been remarkable and many methods hitherto thought adequate have been found wanting. One fact has been made quite clear, and that is that it is not reasonable for teachers to expect unformed pupils suddenly to acquire a cultivated taste, since the appreciation and understanding of good music is necessarily a growth of years.

Among the foremost women composers whose works have an especial educational and musical value must be mentioned Mrs. Crosby Adams, who, as Juliette A. Graves, was highly esteemed as a musician and teacher during the earlier years of her life in Western New York. After her marriage to Crosby Adams, they removed to Chicago and made that city their permanent home.

Mrs. Adams is the second of three girls born to parents who had a passion for the beautiful and a true appreciation of the charm of nature. Living on a farm but three miles from Niagara Falls, it is small wonder that high ideals and artistic poise are Mrs. Adams' characteristics as the heritage of such parentage and early environment.

Her first tutelage in music was received from a neighbor, who was the nearest available teacher, and she relates humorously that her first memory of concerted music was that given by the band with Barnum's circus to which she had been taken "to see the animals."

Her next forcible impression was the discovery that she possessed positive, or absolute pitch. Hearing some women comment in awe-stricken tones that "Clare Johnson could tell any tone she heard—name it, even though she was in another room," the little girl hurried home to test her own ear, and since that day has found her own faculty in this respect of untold advantage. In itself, and of itself alone, this acute faculty of pitch perception is not enough. It needs all possible cultivation and a relation to the art of music as a serious study. This Mrs. Adams has given it.

A decided predilection for painting claimed some of her time in the days of her early teens, but music was ever uppermost, and at sixteen she had begun teaching, though only for one day each week. An opportunity came at this time to play the organ, and in time she became the permanent organist of the home church.

Soon thereafter she decided to journey to Rochester, N. Y., sixty miles from her home, for lessons with a well-known teacher, Mrs. C. S. P. Cary. These were found so helpful that she spent a season there. The winter's work in Rochester was notable in many ways, but chiefly for the opportunity of hearing great artists.

Already this earnest young student had listened to Anton Rubinstein, Wieniawski, the Thomas Orchestra and Annette Essipoff in another neighboring city, Buffalo. Madame Essipoff gave a series of recitals and devoted one program to American composers in her season of 1877. As this program possesses an historical interest I have asked permission to reproduce it. Of it, Mrs. Adams writes in her reminiscences: "This is the first program, I think, which illustrates composers supposed to be indigenous to the soil of this country of ours."



MRS. CROSBY ADAMS

Ever since then the expression 'American composers' has been more or less in evidence. Is it not more cause for congratulation that we as a nation have composers, than that they are an American product? If they have gathered their honey here, all right. If elsewhere, it might have a different flavor, but still be classed as honey. The term has too narrow a sound." The program was as follows:

Fantasia, Op. 41, Fr. Brandies; Melodie, Op. 32, Fr. Brandies; Gigue (de la suite en re pour orchestre), Bach-Parsons; Theme et Variations (for organ), Henry Carter; Romance, op. 60, Maylath; Novelette, op. 6, No. 3, Wm. H. Sherwood; Prelude, op. 6, No. 1, Wm. H. Sherwood; Minuet, from Schubert's 1st string quartette, op. 29, E. Perabo; Sketches for the Piano, op. 26, (a) Wayside Flowers, (b) Under the Lindens, (c) Village Dance, John K. Payne; Etude Caprice, "Fairy Fingers," op. 24, S. B. Mills; "Silver Spring," Wm. Mason; Caprice, "Pastorella e Cavaliere," op. 32, L. M. Gottschalk; Transcription, "Home, Sweet Home," L. M. Gottschalk; Fantasia Grotesque, "The Banjo," L. M. Gottschalk; Tarentelle, op. 91, R. Hoffman.

When only twenty-one years of age the position of resident teacher was offered Mrs. Adams in Ingham University, Le Roy, N. Y., and at the end of the first year was re-engaged and remained for four years.

It was during her work in this institution that the need of musical literature and compositions for beginners and those in their teens forced itself upon her, for though there seemed a variety of things available they were not always suited to individual needs, nor such as would allow the young pupil a natural musical development. When the girls of the school came back for the second year's work and were questioned as to the pleasure their musical proficiency had given the home folks it was found that preferences had been openly expressed for things not included in the fine-sounding, but stiff list of material outlined and lived up to by the school. "Could there not be some Scotch songs or simple melodies, or attractive piano pieces to show how beautifully the girls could play? Or perhaps an entrancing waltz, or stirring march more suited to the comprehension of some of their listeners?" It was then this young teacher decided that she would include not only all the desirable literature possible, but recognize also the rights of the family to share in what music is supposed first of all to teach—harmony of relation—a viewpoint all too often overlooked by many conscientious teachers.

Directly after leaving this school of many pleasant memories and associations came her marriage to Crosby Adams, and together they have been identified with music wherever has been their home. After living in Buffalo and Kansas City for a brief period, Chicago was finally chosen for their field of musical activity, and there they taught for many years.

Recently Mr. and Mrs. Adams have established themselves in Oak Park, a suburb

of Chicago. Here they teach not only pupils from their immediate neighborhood, but from distant localities. Their Summer classes each season bring together other teachers who desire to have the benefit of Mrs. Adams' plan of study as outlined for the work in the different grades. Mrs. Adams has always worked to find the very best musical literature in the way of studies and pieces, duets and duos and other ensemble music for the different stages of the pupils' musical growth, and her high standard of selection has ever been recognized. Her own compositions have endeared her name alike to teachers and pupils. Her writings are designed to help the pupil toward music at the earliest possible moment. Having small hands herself she more readily understands the situation confronting beginners, but in addition to this she has a wonderful perception of the important part the teacher plays in the child's life, which is second only to that of the parent. This perception has given Mrs. Adams a remarkable insight into the value of the vocation of a teacher, and has made her name familiar to progressive music teachers all over the country. And while she has not confined her musical writings entirely to compositions for the early grades, yet, because of their musical and scholarly content, a high standing is accorded them, and her name is very naturally associated with this class of musical literature.

The element of success which has entered into her life is in large measure due to her charming individuality; and her consecration to her art, which is the innermost life of both herself and her husband, well exemplifies her theory that to help translate even a part of the great book of music makes incalculably for happiness.

A NOTABLE ORGAN RECITAL

Herbert F. Sprague Gives an Interesting Program in Toledo

TOLEDO, O., Dec. 18.—An uncommonly fine organ recital was given by Herbert F. Sprague on the splendid new organ in Trinity Church on Wednesday evening. Nine composers were represented on the program, six of whom belonged to the modern French school, at present the most influential one in the domain of organ composition. Guilmant and Widor were represented by admirable works of heavy caliber. Indeed, the finest thing of the evening was the slow movement of Widor's "Sixth Symphony," with its splendid orchestral effects. Mr. Sprague's registration was a marvel of ingenuity even in spite of the handicap of untunefulness of certain parts of the instrument, due to the coldness of the weather. His combination of the various instruments represented in the organ showed the most careful thought and experiment.

Mr. Sprague naturally played a Bach fugue, and did so with noble results, in spite of its tremendous difficulties. Other features of the recital were the "Carillon" of Wostenholme, and Dudley Buck's "At Evening," the latter a somewhat oversentimental composition. In the performance of each of these and of all the remaining numbers Mr. Sprague proved himself an artist of high rank.

Eleanor Owens at Recital

Eleanor Owens, soprano, was soloist at the organ recital on Monday evening, at Rutgers Presbyterian Church, given by the organist, Harold V. Milligan. Miss Owens sang "Hear Ye, Israel," from "Elijah," as well as a group of songs of Strauss, Massenet and von Flitz. Other recent engagements were with the Women's Choral Club of Pleasantville, Westchester County, and at the Pleiades Club, when Miss Owens appeared with Florence Detheridge, contralto.

Katherine Hilke Returns for Concert Tour

Katherine Hilke, dramatic soprano, formerly soloist at St. Patrick's Cathedral, New York, has returned from three years of study and concert and oratorio singing in Berlin.

U. P. STUDENTS ARE ADEPTS IN MUSIC

Lecture-Recitals and Concerts by Undergraduates Keep Interest Keyed High

PHILADELPHIA, Dec. 18.—At probably no other university in the United States has music become so potent an influence in undergraduate life, as at the University of Pennsylvania. Concerts by the university orchestra and "student nights" at the Philadelphia Opera House, conducted as part of a musical campaign instituted by *The Pennsylvanian*, the university daily, have given the students a better appreciation of symphony and opera than exists at any other general educational institution.

Most interesting of all the musical activities at Pennsylvania is undoubtedly the series of lecture-recitals on the opera, given entirely by undergraduates, without either aid or patronage from the faculty, which has proved so successful that each of the four recitals given so far has been attended by more than six hundred people. The series was planned by Samuel Rosenbaum, a senior in the college, who gives all the lectures and arranges the music for the illustrations. These are given on organ, piano, violin, cello or flute, as the music demands, and are always supplemented by vocal selections on the phonograph. In addition, singers from the opera house occasionally favor the students; at the first recital Giovanni Polese, Hammerstein's dramatic baritone, sang the Prologue from "I Pagliacci," and Sturani was his accompanist.

Among the instrumentalists who have assisted at the recitals are Arthur H. Wilson, piano; Arthur B. Jennings, Jr., organ; Mark W. Sansburg, violin; Herman M. Sohn, violin; Stuart F. Louchheim, cello; C. J. Reed, violin, and others.

The collection of phonograph records from which the records used are drawn is unequalled anywhere in this country. It is the property of M. Francesco Lannerella, of No. 703 Christian street, and numbers between 5,000 and 6,000 records, the bulk of which are imported.

These recitals, given every Thursday afternoon at 4:15, in the auditorium of the Houston Club, always have as their subject the opera which is to be sung on Saturday night of the same week at the Philadelphia Opera House, as that is the opera which the students attend, under the auspices of *The Pennsylvanian*.

Massenet, the distinguished French composer, has written to Mr. Rosenbaum a letter expressing his interest in these lecture-recitals given for the students. He says in conclusion: "And so you are to speak about my works to the ardent, vibrant youth of America! Your project honors me and touches me. I thank you greatly." Saint-Saëns and other composers have also written their approbation.

Not only the story of the opera, but a criticism of the music itself, is included in the lecture, so that the audience becomes familiar not only with the melodies that are to be rendered, but with the place and value of each composition in the history of opera.

Much of the student interest in music is traceable to the influence of Professor Hugh A. Clark, who is in charge of the music department of the university.

Loie Fuller's Muses Again

Loie Fuller and her dancing "muses" gave their first evening performance at the Metropolitan Opera House December 14. A male dancer was introduced in the company in the person of Paul Jones Chute, who, with Tamara de Swirsky, presented a novelty in the form of a dance to the Idylle of Léon Moreau. It was beautifully performed.

"Her performance of the arrangement of Bach's Organ Concerto reminded one of Carreno, so virile, so strong and so decisive was it."—(London Daily Telegraph.)

"Seldom indeed do we find a pianist in whom are combined so many qualities that make for GREATNESS."—(London Daily Telegraph.)

"Her playing is refined, and she is plainly a musician of rare accomplishment."—(London Daily Graphic.)

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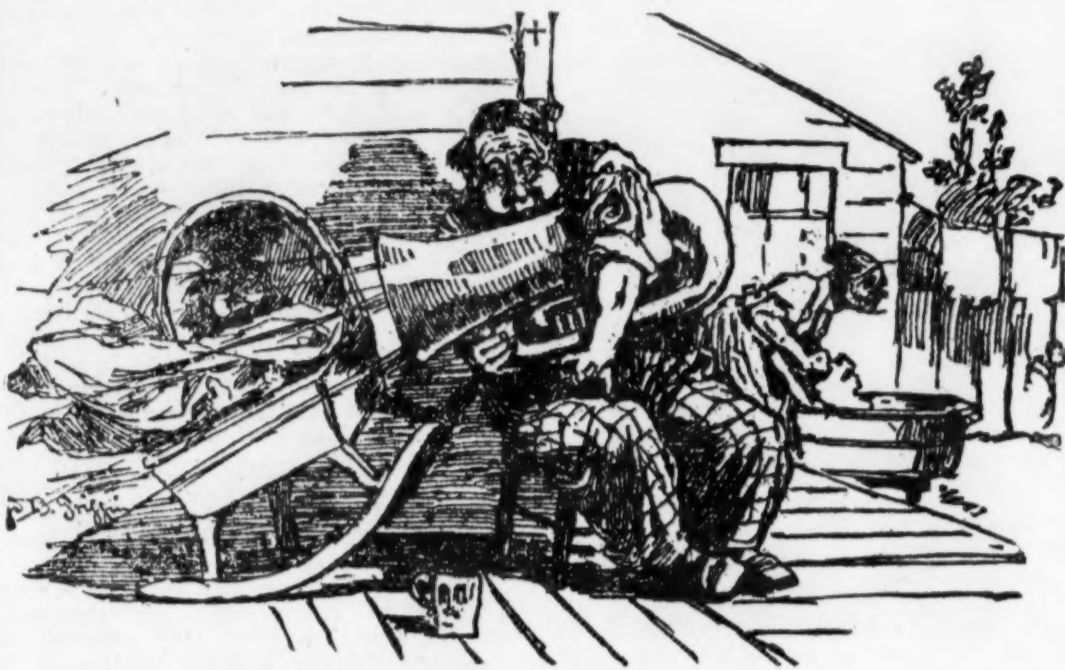
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A LULLABY



Fingleweiser—"Don'd maig so mooch noise mit dot washboard, Katrine! I vos dryin' to put dot leedle babe to shleep."—Exchange.

"T IS TO LAUGH"



She—Did you ever have an engagement in a church choir?

He—Well, we don't call 'em engagements; we call 'em fights!—Yonkers Statesman.

That comic opera of yours gave me a pain, said the critic.

Well, replied the author of the opera, you shouldn't have laughed so much.—Yonkers Statesman.

Enraged Listener (to organ grinder)—Two sous for the tune you've just played, or your life if you begin another.

Patroness—You never sing "Home, Sweet Home" now.

Musician—No; my doctor said I must have a change of air.

Arthur Weld was seated in his office on Broadway the other day, when an individual bearing two opera scores of ponderous size entered the sanctum.

"I am a composer," said the individual.

"Be seated," said Arthur.

"—of grand opera," continued the composer.

"Be doubly seated," replied Arthur.

"I am anxious for you to play these two piano scores through."

Arthur lifted his eyebrows, but no farther than absolute politeness would dictate.

"I am anxious to play them through, so that you may be able to decide as to which of the two is the better."

Arthur took score number one and began.

Anna Otten's European Success

Anna Otten, heroine of recent violin successes in Europe, is making plans to come to America next season. Miss Otten was the success of the evening at a concert in Vienna recently, at which the Princess Lichtenstein and the Crown Prince Eitel Friederich were present. She will play the Brahms concerto at her concert with the Royal Vienna Orchestra on January 22. Berlin, Hamburg and other European cities have heard and admired Miss Otten, and she will make appearances in those cities again in the near future. Miss Otten is a Joachim pupil.

Always "On the Job"

Chinese actors in New York throw eggs at their rivals. Opera singers refuse to sing when their hated enemies are listening. Only the busy little press agent keeps right at it.—New York World.

He played two bars and then turned to the composer and said:

"The other is the better."

Mr. Weld confesses that, though the provocation came from the composer, the idea of his repartee came from Rossini.—New York Telegraph.

When Michael Elliot, the dancer to classic music, was giving the "Scherzo" movement from the First Symphony of Beethoven, some one behind the scenes was heard to ask: "Who is dancing the Irish breakdown?" Shades of Beethoven!—Circle Magazine.

Farmer's Wife—I hear your son is making money out of his voice at the opera.

Byles—That's right, mum.

Farmer's Wife—Where did he learn singing?

Byles—Oh, 'e don't sing, mum. 'E calls the carriages!

"I hear that your church has installed a phonograph stuffed with sacred music."

"Yes. Had to do it. Choir had struck."

"New scheme work all right?"

"It's beautiful! Never quarrels with itself, has no skirts to rustle, doesn't fret about the angle of its hat, refrains from giggling or powdering its nose, and if it gets out of order a mechanic can repair it."

Visitor—I understand Mme. Scenerio is giving your daughter music lessons.

Uncle Hiram—Givin', did you say?

Visitor—Yes.

Uncle Hiram—Wa'al, by gosh! Three plunks an hour fer singin' lessons don't look much like a gift to me.—Scranton Tribune.

Wagner had finished the score of "Parsifal," and, after whistling it softly to himself a few times, his face wreathed with smiles.

"There, by Ginger!" he said, signing his name to the score. "With all due respect to the Society for the Suppression of Unnecessary Noises, I think that is pretty good stuff."—New York Times.

Organist Blecker in Brooklyn Concert

A concert was given on Tuesday evening, December 14, at the Brooklyn Academy of Music, under the auspices of the Ladies' Aid Society of the Methodist Episcopal Church, Parkville, L. I. James W. Blecker, well known in New York and Brooklyn as a teacher of piano, organ and theory, played L. Böelmann's "Suite Gothique," op. 25, and the Adagio movement from Merkel's Second Sonata, on the organ; Carl Weiffenbach contributed several violin numbers and the Association Glee Club sang Horatio Parker's "Cossack War Song" and "Good-night," by Wilson.

Karl Jörn to Become American Citizen

Karl Jörn, tenor in the Metropolitan Opera House, applied in the Supreme Court of New York Tuesday for his first naturalization papers. He renounced his allegiance to the King of Sweden.

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MRS. SUSAN LORD BRANDEGEE, Violoncello

"The performance of the quartet was interesting by reason of its vitality, enthusiasm and emotional quality."—PHILIP HALE in Boston Herald, March 12, 1909.

Address communications to Secretary.

MISS EVELYN STREET, MEDFIELD, MASS.

"THE GREAT LIGHT"

Sacred Cantata Ably Presented by
Texas Choral Society

BRYAN, TEX., Dec. 18.—"The Great Light," a sacred cantata by Finley Lyon, was presented recently at Carnegie Hall and at the Auditorium of the State Agricultural and Mechanical College, before discriminating and appreciative audiences, by the Bryan Choral Society.

The society is under the direction of G. K. Sims, director of the music department of the Bryan Baptist Academy. It has made marked progress under his training and in each of these concerts Mr. Sims sustained the reputation that came with him to this place as a director of ability. Until this season the society has been made up of women's voices only, but it is now a chorus of mixed voices.

The organization was assisted by B. M. Sims, brother of the director, and himself director of the voice department of the San Marcos Baptist Academy, San Marcos, Tex., who contributed to the program two groups of songs. Notable among these were the "Toreador" song, "Carmen," and "O Star of Eve," "Tannhäuser," which he interpreted in a masterly style.

Mr. Sims, director of the society, was heard in a group of five songs which were well selected and rendered in a style that proved him an artist. His interpretation of "Cielo e Mar," Gioconda, was scholarly, and especially did he delight his audiences with the "Cradle Song," Vannar, and "A Resolve," Fontenailles.

Incident to the rendition of the cantata were a number of beautiful solo parts, and these were sung by W. C. Davis, Mrs. J. Webb Howell, Gussie Buchanan and G. K. and B. M. Sims.

For the chorus, Miss Mihills played the accompaniments. In the groups of songs sung by the Sims brothers, Mrs. H. O. Boatwright and Mrs. Robert Webb displayed unusual ability as accompanists.

New York's "Flood of Music"

"In the last week of November," says a writer in the *Berliner Tageblatt* on "A Flood of Music in New York," "the American metropolis had no fewer than seventeen operatic performances and six large orchestral concerts, to say nothing of the numberless musical entertainments arranged by individual musicians. To cover the expenses connected with these performances of one week the various houses must have sold over 500,000 marks worth of tickets. Unquestionably, this cannot be maintained for any length of time, even in a city which has a daily floating population of 250,000."

The St. Petersburg String Quartet, the private quartet to the Duke of Mecklenburg-Strelitz, has been playing in London.

**CARL BRUCHHAUSEN TRIO
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Audience at Carnegie Hall Listens to
Excellent Chamber Music Program
and to Songs by Daddi

A most finished and delightful performance of chamber music was that by the Carl Bruchhausen Trio in its recent concert in Carnegie Hall, New York. The organization is composed of Carl Bruchhausen, William Ebann and William Doenges, and for almost two hours an audience that packed the little hall listened with every manifestation of delight to their playing, as well as to the admirable singing of Signor Francesco Daddi, tenor of the Manhattan Opera House.

The program offered two trios—that of Arensky in D minor and another by C. Sternberg in C minor. They were played with a fine degree of polish, each of the players revealing a thorough understanding of those matters which enter into an intelligent co-operation in music of this character. At no time was there any tendency to threaten the balance of tone by an attempt at self-distinction, yet nevertheless the work of each individual stood forth prominently for its excellence. Mr. Doenges revealed a round tone of striking beauty. Mr. Ebann was, as always, a past master of his instrument, and Mr. Bruchhausen again proved himself a pianist of the very first rank.

Mr. Daddi sang Frontini's "Non dimandar" and Quaranta's "Se Fossi" with an opulence of voice that earned him many recalls. He was finally obliged to add three numbers, playing his own accompaniment in the last one. Two of these were songs of a humorous nature, and, while there were probably few in the audience who understood the words, the droll expression with which Signor Daddi delivered them kept every one laughing.

Caruso on Suffragettes

"Yes, suffragettes I like," said Caruso recently, when Ethel Lloyd Patterson, of the *Evening World*, asked his opinion on the subject. "You know why? Because a lady when she says 'I am a suffragette,' she means, I think, 'I use my brain, I have my'—what do you call it?—'my opinion on affairs.' I like anti-suffragettes the same way. What does it matter which one a woman says she is so long as she thinks—uses her brain? All men, they like best intelligent women."

"I would not marry a woman unless she had the brains—not too much brains, you know. Not the brains all over the face. Not like the suffragettes look in the newspapers. I marry the woman who has clever brains, to make her look pretty. A little powder on the end of the nose, a rose in the hair, the chic little figure and the brains inside the head. That is the woman I marry."

**CHICAGO SINGER WHO
RETURNS TO JOIN THE
BOSTON OPERA FORCES****EMMA HOFFMAN**

Emma Hoffman, who has been engaged for the Boston Opera House, arrived in New York from Europe on December 20. Miss Hoffman made a sensational debut at the San Carlos Theater, in Naples, and has since sung with great success in Milan, Rome, Florence and other cities. Her rôles include *Rické* in Franchetti's "Germania" and the principal rôles in "Aida," "Norma," "Andrea Chenier" and other operas. Miss Hoffman will also probably be heard in New York at an early date. She has a soprano voice of dramatic quality and much personal attractiveness. Her parentage is Hungarian, although Chicago is the place of her birth.

**COULDN'T FIND ROOM
FOR WÜLLNER ADMIRERS**

Audience at His Third San Francisco
Recital Overflows Auditorium—
Triumph for the Singer

SAN FRANCISCO, Dec. 13.—The third recital of Dr. Wüllner given recently at the Novelty Theater attracted a far larger audience than the house was built to accommodate, hundreds of persons coming from Sacramento, San José, Stockton and elsewhere, anxious to be charmed by the famed powers of the incomparable artist. This condition resulted in unpleasant crowding, but the event proved an unparalleled triumph for the singer. His offerings included Schubert's "Prometheus," Hugo Wolf's "Anacreon's Grave," "Das Ständchen," "Der Freund" and "Der Feurereiter," Sinding's "Ein Weib," and "Brahms's exquisite "Minnelied." It goes without saying that repetitions and extras were numerous.

Dr. Wüllner's interpretations rose to heights which can only be characterized as stupendous, and his hearers were literally breathless with the emotional strain he forced upon them. With an artist of such versatility it seems like sheer impertinence to claim that his rendering of one song was better than that of any other. His Schubert numbers were titanic in power, his Hugo Wolf irresistibly fascinating, and his Sinding gruesomely effective. Not the least enjoyable of his songs was Schumann's "Two Grenadiers," which, it may safely be claimed, has never been rendered in a more virile manner by any other singer.

Busoni Pleases Dresden Audience

DRESDEN, Dec. 4.—In the recent Philharmonic concert Ferruccio Busoni gave a powerful reading of Liszt's Spanish Rhapsody and "La Campanella," as well as Beethoven's C Minor Concerto. His glorious temperament, rhythm and artistic enthusiasm carried everything before him. Dr. Boemer, the singer, won less favor.

Adrian Rappoldi's recital presented some interesting violin selections by Vitali, Vieuxtemps, Fiorillo, Wieniawsky, François, Schubert and Benda, the latter represented by a charming Caprice. Rappoldi has a beautiful tone and great emotional expression.

Mr. and Mrs. John Gaffney gave a reception on Thanksgiving Day which the American colony in Dresden attended in large numbers. The musical features were presented by Harry Field, the Canadian pianist; Mrs. Brown-Read, singer, and Mr. Williams.

The newest work of A. Sieberg, the American composer, was played in a private musicale recently by Miss Tschetschulin, violinist, and Mme. de Schebalski, pianist.

A. I.

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DO WOMEN MISS HEIGHTS OF MUSICAL CREATION?

There is no province of art over which "the eternal feminine" dominates as over that of music, and yet there is no field in which she is less creative than in that of music, writes Dr. J. D. Logan in the *Toronto World*.

In literature and pictorial art women have taken a high creative place—in novel writing there are, for instance, Jane Austen, George Eliot, George Sand and Mrs. Humphrey Ward; in poetry, Christina Rossetti, Mrs. Browning and Louise Chandler Moulton; in painting, Rosa Bonheur. But in music women may be found on the lower slopes of Parnassus, but never on the heights. Whether this is a mere accident of social evolution, due to pass away sooner or later, or radical psychological inability is an interesting question. The answer, however, is, I think, to be given altogether in terms of native female temperament and genius.

The psychological bases of woman's lack of creative power in music are two. First, congenitally or constitutionally, woman is much more sensitively organized than man—she is much more sentimental and emotional (this is a description, not a criticism). The truth is that she has become mentally cross-eyed by constantly looking into herself, observing her emotions and being intensely interested in them just because they are hers and dear to her. Now, this subjective attitude which woman takes toward her feelings and emotions—her soul-life—is as sacred to her as a religion and is not to be proclaimed from the rooftops any more than her heart, when it throbs with love for her complement, is to be worn upon her sleeve. The thought of it is repellant to her.

Just precisely this must happen when woman turns to music as a medium of soul expression. She may give her soul, in private colloquy, to her lover, but even then she has the inveterate habit or instinct of holding something back. The self-revelation is really never complete.

And thus it is, too, when she comes to write creative music. She will express herself indeed charmingly, but always quite femininely. That is to say, she will not reveal her whole soul, with overpowering passion, in the rigid outward form of musical structure, where all may read unmistakably what manner of woman she is and what, human and angelic, goes on in the inmost recesses of her heart and imagination. She will not write entrancing, spiritually moving music, because, being so ultra-emotional by nature, and so characteristically feminine in her attitudes to what the

world would think of her, she would blush to see a complete and conspicuous revelation of herself in a musical score or to hear it in the tones of piano or orchestra. This is a congenital instinct, unfortunately abetted by social evolution, and to it chiefly must we ascribe woman's inability to compose great creative music. Her music is charming but superficial.

Secondly—there is no escaping this fact, that all great art, including music, has been inspired by man's idealization of the physical and spiritual loveliness of woman. Now, as it happens, love of sex is an overwhelming passion with the man; on the other hand, this love is not nearly so thrilling in the heart of the woman. This is the fact, not a theory.

The passion differs not in kind, but only in degree of intensity. Woman appears to man always "fair as a star when only one is shining in the sky," or radiant as red blown roses in June, or as a fairy queen, in Spenser's phrase, "With lips like cherries, charming men to bite," or, alas! as the siren, imaginatively too real, whose ravishing music seduces the sensibilities and the moral nature into ready obedience to all suggestions of sin and folly. You have only to think of Schubert, Schumann, Berlioz, Wagner, Liszt and Chopin to see how music becomes intense with the eloquence of idealized love.

On the other hand, man never appears to woman in this glorious light. Hers is a different sort of psychological "attack." She comprehends man, and abstractly idealizes his masculine virtues, but she never feels with burning intensity his presence or absence. In other words, the necessity for expression of her love of sex does not thrill her imagination and inspire her profoundest emotional utterances. If she uses this elemental social passion in music she surrounds it with decorative forms, embroiders it, and behold! the man is lost in the meshes of formal musical beauty, dainty structure of tones and charming emotional nuances. "It's pretty, but is it art?" Certainly not. Yet, in the end, we must be grateful that things are as they are. For, after all, as Huneker says, "It is woman who (as the great inspirational power in the heart of man) composes all the great music, paints all the great pictures and writes all the great poems."

Fundamentally, woman is gifted with the sentimental and emotional nature which fits her to appreciate music, especially in the smaller and the more popular forms—such as piano compositions, string quartet, songs and opera. It is indeed in these forms that she has succeeded best. There are the names of Clara Schumann and Cecile Chaminade in pianoforte music; Mrs. Beach in songs (and even an ambitious symphony) and Ethel M. Smyth in music-drama and opera, to conjure with.

WISCONSIN'S BAND TOURNEY

It Will Be Held at Juneau in 1910—Association Elects Officers

MILWAUKEE, Dec. 20.—The 1910 band tournament of the Northwestern Band Association will be held at Juneau, Wis., the county seat of Dodge County, according to a decision reached at the recent annual meeting of the association at Mayville, the location of the last tournament. Byron Barwig, of Mayville, was re-elected president of the association. Other officers elected were Dr. Edward J. Albrecht, Mayville, secretary; E. J. Cull, of Milwaukee, director of the *Journal Newsboys' Band*, vice-president; Edward Rehfeldt, of Juneau, treasurer. An elaborate banquet was held, attended by directors of bands all over Wisconsin.

In spite of the blizzard, a good audience assembled to enjoy the recent Sunday afternoon concert of Professor Bach and his well known Milwaukee Orchestra. Professor Bach's program contained, besides a long list of orchestra numbers of sterling quality, such as Weber's "Euryanthe" and "Freischütz" music, a gem in orchestral work in Massenet's Hungarian wedding music and an interesting selection for oboe and clarinet by W. G. du Buy and G. Schroeder.

The first concert of the Winter season by the Milwaukee Harvester Band, recently, drew a packed house at the Pabst Theater. In addition to the program of eleven numbers, the band responded to many encores.

M. N. S.

ELSIE RAY EDDY IN RECITAL

Brooklyn Singer Gives Afternoon Musicale in Mme. Ziegler's Studio

Elsie Ray Eddy, soprano, appeared in a recital in the studios of Mme. Anna Zeigler in the Metropolitan Opera House Building, on Wednesday afternoon, December 8. Her program included a group of songs by Wagner, Schumann, Schubert, Franz, Brahms and Liszt; a group of French songs by Massenet, Lalo, Bemberg, Hahn and Chaminade; and a group of English songs by Chadwick, MacDowell, Henius and Foote.

Of these songs, Miss Eddy was most successful in the French songs, which she sang with artistic skill and understanding. Her most attractive selections were the songs by Hahn, Bemberg and Chaminade. In these she showed complete control of her voice and developed a beautiful tonal quality.

Miss Eddy was assisted by Arthur Rowe Pollock, pianist, who is a player possessed of much digital skill and good interpretative ability. The accompaniments were well played by Harry Whittaker.

Want Winter Band Concerts

A movement to obtain an appropriation for public band concerts in New York during the Winter has been started by the Central Federated Union. The union appointed a committee to ask the Board of Estimate for \$50,000 for concerts in several large halls until the opening of the season in the public parks.



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Metropolitan Opera House Basso's Fad Is Collecting Elephants—
Not Live Ones, but of All Sizes and Makes—Why He
Changed His Name—His Costume for "Escamillo" Was
Presented to Him by Mazzantini, the Spanish Bull Fighter

If Pasquale Amato may be styled the "busy baritone of the Metropolitan," the title of busy basso should surely fall to De Seguro. During the first four weeks of the season he sang fourteen times, besides rehearsing for the new production of "Germania," the Franchetti work shortly to be heard in this city, and in which the leading rôles will be sung by Emmy Destinn, Caruso, Amato and De Seguro.

It was not under this name that the singer began his career just thirteen years ago. His own name is Perello, and by this he is always called by those who have known him for some years. His reasons for changing it and taking the name by which he is known to New Yorkers, his mother's maiden name, were simple enough.

"My own name was never pronounced correctly, and never in the same way in any two countries," he laughed. He indicated in turn the Italian, Portuguese and American manner of pronunciation, and then the correct Spanish one, Pe-rell-yo, with the accent on the final syllable.

"I was born in Barcelona," the singer related, in answer to questioning, "and destined for the diplomatic service. My father died when I was three years old, my mother when I was six, so that I was brought up under the direction of two uncles. One of these was a canon in the church, the other in the diplomatic service. When I went on the stage and put an end to all thoughts of a diplomatic career I seriously offended both uncles, and it was some time before they would be reconciled. There had been no artists in our family. My mother was a born Countess Alza, and the idea was most displeasing to them. It came about oddly enough.

"I was studying law in Barcelona, preparing for my future career—indeed, I am a lawyer according to the court requirements of Spain. In the hotel where I was living was also staying the famous singer, Hariclee D'Arclee, then in the very height of her career, and a member of the Liceo Theater, the important opera house of Barcelona. A relative of mine was a great

friend of hers, and I met her and sang for her, for I had been studying singing along



A Snapshot of Mr. de Seguro Taken Along Riverside Drive, New York

with my legal studies, and often sang in private concerts or in drawing-rooms, but

always as an amateur. However, Mme. D'Arclee liked my voice, and when the evening of her benefit performance drew near, amazed me by suggesting that I appear at it and sing with her. At first I felt that it was impossible, but she urged me, my relative urged me to comply, since she had paid me the compliment of asking me, and I finally consented. We sang the big duet for *Valentine* and *Marcel*, from the third act of *Les Huguenots*, the manager announcing that I appeared out of admiration for Mme. D'Arclee, since I was, of course, not paid for appearing, and was the only non-professional. The duet went well, and afterward, to my amazement, the manager asked me if I would like to become a member of his company. I was still more surprised, but the idea began to interest me. He asked me what salary I would wish, and I had not the least idea what answer to make. I asked him what he would pay.

"No," said he, "that is for you to say. If you have a picture to sell you put a price on it; it is the same thing here." But finally, seeing how unable I was to make any terms, he drew a roll of banknotes from his pocket. "Here are 1,500 francs," said he; "you shall have that every month, and I will give you 500 now in advance. Your debut will be made as *Marcel* in *Les Huguenots*, and the second opera you sing will be *Lucrezia Borgia*." I left the theater in a state of bewilderment. I could not realize that I was actually engaged as a member of its company.

"I made my debut as the manager had planned, and it was successful. The next Summer I went to South America and sang under the direction of Maestro Campanini."

A friendship began then between Campanini and his wife with the young basso which has continued ever since, and he has belonged to a number of companies of which the maestro was musical director, both in Lisbon, South America, and, finally last year at the Manhattan. Mr. De Seguro has sung three seasons at the Teatro Reale, Madrid; three in Lisbon, at the Regio Argentina; Rome, San Carlo, Naples, Massimo, Palermo, at the famous Regio, Parma, again under Campanini's baton, and was for two years with the San Carlo company, under Henry Russell. It was from this company that he went to the Manhattan. He has also sung for four seasons at Buenos Ayres, and was to have gone there again this Summer, but refused the contract to go to Paris for the special performances to be given there this Summer by the Metropolitan company.

"Have you ever regretted giving up the diplomatic career for the stage?" I asked.

"Never," was the prompt reply. "I like my work and I like to travel, and I certainly have traveled. As a small boy, when people used to ask me what I intended to be when I was a man, I always said either a diplomat or a naval officer. Then when they said it was the gold braid that attracted me to the latter profession, I remember how indignant it used to make me. Not at all, I would tell them; it is because I like to travel, and a naval officer or a diplomat must travel."

Although a count, and entitled to use the title, Signor De Seguro never does so, and declares that he thinks it would be silly in the extreme for an artist. "Imagine a program with cast, announcing that such-and-such a rôle would be sung by Count This or That!" he said. He likes his family motto, though, and uses it—"Semper idem,



Andrea de Seguro as "Escamillo" in the Costume Given Him by a Famous Spanish Bullfighter

semper fidelis," and it seems highly appropriate for an artist as well as a titled gentleman.

[Continued on next page]

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Asked about favorite rôles, Mr. De Seguro declared that he had no one favorite, but that among the best liked ones he would mention *Don Basilio* in "The Barber," *Mephistopheles* in "Faust" and *Escamillo* in "Carmen." For this latter rôle he has a costume given him by the famous Spanish bull fighter, Mazzantini, and identical in every detail with the one he wears. A photograph of this man, a handsome fellow, as well as that of Bombita, another popular bull fighter, adorn the walls of the basso's uptown apartment, together with pictures of several Spanish girls, which illustrate, he says, the manner in which *Carmen* should be dressed. One shows a typical Spanish factory girl in ordinary dress; others the same class of girl in full gala attire, and far simpler than those of the operatic *Carmens*, although equally picturesque, are these costumes. The gala dress, for instance, shows a white lace mantilla and one of the embroidered fringed shawls usually worn by *Carmen*, but the skirt beneath should be simple in the extreme, says the Spanish basso.

A large number of elephants of every size and description attract attention, and the singer admits that collecting them is his fad. He has more than two hundred of them, although but a small number have accompanied him to America. Several of these were gifts from friends in this country, including a fine large marble elephant,

the tiniest of carved ivory specimens, and a small jeweled silver elephant, the latter a gift from Caruso, and which were presented to him on the first evening he sang at the Metropolitan this season. Another similar jeweled elephant was presented by the great Italian conductor, Mugnone, with whom Mr. De Seguro has sung several seasons, and whose autographed photograph testifies to his admiration for the singer. There are a number of autographed photographs of celebrities, one of the late Queen Isabella of Spain, another of Puccini, while the composer last Summer wrote out "De Seguro's range," indicating it as a trifling matter of six octaves, and then signed his name.

A decoration which De Seguro justly prizes highly is that of Officer of the Order of Santiago, bestowed upon him by the late murdered King of Portugal. Although there are numerous cavaliers of this order, there can be at any one time but one tenor, one baritone, one basso and one orchestral leader of the rank of officer. Only the death of one of these four musicians holding the order gives opportunity for the promotion of one of the cavaliers. The four at present holding this title are: Tenor, Enrico Caruso, who succeeded after the death of Tamagno; baritone, Victor Maurel; leader of orchestra, Mancinelli (Campanini is one of the cavaliers), and basso, Andrea De Seguro. E. L.

CARREÑO IN PROVIDENCE

Some of Her Audience Remembered Her as a Child Prodigy

PROVIDENCE, Dec. 20.—The first concert of the Students' Course Series was given Friday evening at Memorial Hall to a large audience. The artist was Teresa Carreño, who had not been heard here before in many years. Some of the audience, who had heard this noted pianist at the old Music Hall when she was a child prodigy, and had predicted then that she would become one of the greatest artists of the world, rejoiced in the knowledge that their prophecy had come true. Her program was extremely solid, opening with Beethoven's Appassionata Sonata, which was more powerfully rendered than it ever has been here before. This was followed by a Chopin group, which was played with exquisite feeling. The final numbers were three Liszt selections, which included the well-known Rhapsodie Hongroise, No. 6, performed in a masterly manner and applauded with such heartiness that Mme. Carreño responded with an encore.

David F. Carter gave the first of his educational talks on the old composers at his studio in the Conrad Building, Monday evening. Bach was the subject. Mr. Carter spoke most interestingly of the work and life of this composer, and afterward played Prelude and Fugue in C Minor, Prelude and Fugue in C Major, from the first book, and also Prelude and Fugue in F Minor from the second book. The next composer to be taken up will be Haydn.

Lina Cavalieri will be heard here in concert for the first time at Infantry Hall, January 7. She will be assisted by George Harris, Jr. G. F. H.

Mobile Symphony Orchestra Concert

MOBILE, ALA., Dec. 20.—The Mobile Symphony Orchestra, which is composed entirely of local talent, gave its first public recital last week at the Battle House Auditorium. The orchestral numbers were the Stradella Overture, by Flotow, two Hungarian Dances by Brahms, selections from Wagner's "Lohengrin," selections from Bizet's "Carmen," recitative and aria, "Dun Nunio," by Bach (Mrs. Tam, soloist), minuet and barcarolle from Offenbach's "Tales of Hoffman," and "Persian March," by Johann Strauss. Mrs. Tam, the soprano soloist, is one of this city's foremost singers, and her work is always to be depended upon as artistic. The orchestra was in fine form, and revealed the very excellent training of its director, Hugo Brown. J. P. M.

First White House Musicales

WASHINGTON, D. C., Dec. 20.—February 11 has been selected as the date of the first musicale of the season to be given by Mrs. Taft at the White House. Olga Samaroff, pianist, and Tilly Koenen, contralto, will be the soloists. There will be three other White House musicales during the season.

The twenty-fifth anniversary of the completion of the new Gewandhaus was celebrated in Leipsic on December 16.

NEW GILBERT OPERA

"Fallen Fairies," with Music by German, Departs from Author's Usual Vein

LONDON, Dec. 16.—Scenes of great enthusiasm attended the production at the Savoy Theater last night of Sir W. S. Gilbert's new comic opera, "Fallen Fairies," which is an operatic version of the author's play, "The Wicked World," produced thirty-six years ago. A great crowd gathered in the hope of hearing a work that would revive the glories of Gilbert and Sullivan's days, but it is useless to deny that it was disappointed. It was an exceedingly friendly audience, and free with its applause, but it could hardly have failed to note that the opera was far outside the distinctive vein of Gilbertian humor. There was a lighter side to the work, but also much serious homilizing and even a hint of tragedy.

Edward German wrote the music, which proved to be very tuneful. At the conclusion of the performance Sir William referred to the production as an experiment, and hoped the audience would agree with him that "there's life in the old dog yet."

MISS TREE'S CONCERT DEBUT

Daughter of Sir Herbert Received with High Enthusiasm

LONDON, Dec. 5.—Viola Tree, daughter of Sir Herbert Tree, who for some time past has been a shining light in her father's productions at His Majesty's Theater, made a brilliant début on the concert platform, for which, it is understood, she is forsaking the stage altogether, at the third symphony concert of the New Symphony Orchestra at Queen's Hall, on Thursday, December 2. She was received with great enthusiasm by an audience which filled the great hall from floor to ceiling, and scored an instantaneous success. She was recalled to the platform quite a dozen times after her singing of the air from Charpentier's "Louise."

The concert was conducted by Landon Ronald, and was under the management of T. Arthur Russell.

Sunday Concerts in Cathedral Cities

LONDON, Dec. 11.—T. Arthur Russell, the enterprising young London impresario and manager of the New Symphony Orchestra, is persevering in his effort to give Sunday evening concerts in the cathedral cities of England. Needless to say, he has met with tremendous opposition from a certain Puritanical element in these cities, but in spite of this Mr. Russell's venture seems likely to become a success. He wisely tried Canterbury first, as this is the mother cathedral city of England, and here, although it was a cry of "down with him" before the first concert, the local papers veered completely 'round and said that concerts such as Mr. Russell affords the masses "are calculated to do more good than a sermon by the most gifted preacher in the cathedral."

Mme. Rizzini, the Italian soprano, who toured this country with Leoncavallo, has been singing *Charlotte* in Massenet's "Werther" in Fiume.

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Henri Varillat, Baritone, a Raconteur of Attainments—His Work in Opera

The picture herewith reproduced is a snapshot of Henri Varillat, baritone and interpreter of French songs, taken in one of the beautiful cedar groves on the shores of Lake Champlain, where Mr. Varillat spent his last Summer vacation.

Mr. Varillat has just returned from Cleveland, where he gave a series of recitals, and elicited the praise of the critics for his vocal qualities, and particularly for the beauty of his diction. Although Teutonic in appearance, being fair and of giant proportions, he is a true Latin in temperament, and the fusion of French and Spanish blood in his veins—he is a native of New Orleans—doubtless helps to explain his unusual talent.

Mr. Varillat possesses the rare skill and grace of a French raconteur and diseur as well. He is an exponent and interpreter of plays, poems and song; a singing actor or acting singer. While in Paris, where he resided for four years, Mr. Varillat studied under Duvernoy and Metchissedech, both foremost teachers at the Conservatoire, of which institution he became a pupil. He appeared in operatic performances on the same program with Emma Nevada, and also figured prominently in the Atelier Viti reunions, where such artists as Bessie Abott and Jane Noria were wont to sing. Two years later he appeared in the Grand Opera Company of New Orleans, under Manager Charley, in "Traviata," "Mignon,"



HENRI VARILLAT

"Manon," "Faust," "Romeo and Juliet," "Liberia," "L'Africaine," etc.

Peabody Instructor's Organ Recital

BALTIMORE, Dec. 20.—Harold D. Phillips, instructor of organ at the Peabody Conservatory, gave an organ recital Tuesday evening at St. David's Church, Roland Park. The program included numbers from Rheinberger, Wely, Bach, Barowski, Baisstowe, Tschakowsky, Reger, Debussy and Smart. Hobart Smock, tenor, sang two songs—Handel's "Total Eclipse," from "Samson," and "In the Night Shall My Song Be of Him," from Buck's "Triumph of David." The next organ recital will be given at the church, January 11, by Lorraine Holloway. He will be assisted by St. David's choir of thirty men and boys, who will render ancient and modern Christmas music. W. J. R.

New York's Free Music Lectures

The Board of Education of New York last week closed its public lecture courses in music for adults. Plans are now being made for the new year. Last week's lectures were scheduled as follows:

Tuesday, December 14—"Irish Life in Song and Story," illustrated by songs and stereopticon views by Miss Minnie D. Kuhn, at Riverdale Hall, Riverdale avenue and Two Hundred and Sixtieth street.

Wednesday, December 15—"Modern Instrumental Composers—Richard Strauss and Musical Realism, Part II," illustrated by musical selections by Daniel Gregory Mason, at Young Men's Hebrew Association Hall, Ninety-second street and Lexington avenue. "Songs of the Present-Day

Americans," illustrated by songs, by Miss Beatrice Shaw, at Public School 37, One Hundred and Forty-fifth street and Willis avenue.

Friday, December 17—"Folk songs of the South," illustrated by songs, by Mrs. Catherine Hays, at Y. M. B. A. Hall, No. 311 East Broadway. "The Appreciation of Music," illustrated by selections, by Miss Margaret M. Zerbe, at Public School 90, One Hundred and Forty-eighth street, between Seventh and Eighth avenues.

Miss Zeckwer in Two Concerts

PHILADELPHIA, Dec. 20.—A literary and musical evening was given Thursday by the Fellowship of the Pennsylvania Academy of Fine Arts, by Marie Adelaide Zeckwer, soprano, and Cornelia Elizabeth Bedford, reader. Miss Zeckwer's numbers elicited heartiest applause for the musicianly and sympathetic qualities which characterized them. This artist was also heard at a concert in Wilmington, Del., December 9, given in conjunction with William A. Faulkner, violinist; E. Roscoe Schrader, cellist, and Herman Epstein, pianist. Songs by Godard, Salter, Chadwick, Foote, Nevin, Leopold Damrosch and others made up her share in the programs.

New Haven Symphony's Second Concert

NEW HAVEN, Dec. 20.—A rather short program was given Wednesday afternoon at the second of the season's concerts by the New Haven Symphony Orchestra. It

was as follows: Smetana—Overture to "The Bartered Bride." Wagner—"Elizabeth's Greeting," from "Tannhäuser," Caroline Hudson. George W. Chadwick—"Theme Variations and Fugue for Organ and Orchestra," Professor Jepson at the organ; conducted by the composer. Ward Stevens—"The Nightingale." Horatio Parker—"The Lark Now Leaves His Watery Nest," Miss Hudson. Beethoven—Symphony in C Major, No. 1, op. 21. W. E. C.

THE COLUMBIA PHILHARMONIC

University Orchestra Is Assisted by Vocal and Instrumental Soloists

The Philharmonic Society of Columbia University, of which R. E. Erskin is director, gave a concert in St. Luke's Church, New York, on the evening of Monday, December 13. The program opened with the overture to Auber's "Bronze Horse," which was very creditably played. The Intermezzo from Leoncavallo's "Pagliacci" was the second of the orchestral offerings, and the succeeding numbers included the overture from Mozart's "Entführung" and a Victor Herbert number. MacDowell was also honored, one of his short "Sea Pieces" being played by Mrs. Stuart Close, pianist, who also achieved excellent results with two of Brahms's "Hungarian Dances." The other soloist of the occasion was Mrs. Kedall Banning, contralto, who disclosed a charming voice in Hildach's "Stampelchen," Grieg's "Ich Liebe Dich" and Tschakowsky's "Nur Wer der Sehnsucht kennt," in addition to four short numbers by Whitney Coombs. Mrs. Banning has also appeared with the greatest success at one of the harp concerts of Maude Morgan, on December 15.

Praise for Mme. De Moss

AUGUSTA, GA., Dec. 18.—Writing of Mme. Mary Hissem de Moss's recent appearance here with the Augusta Choral Society, Ellen McAlpin Hickman declares she has "never seen an Augusta audience so delighted with the beautiful voice and charming personality of a singer." Mrs. Hickman adds: "Mme. de Moss is a wonderful artist, and I only hope we shall be fortunate enough to have her here every season." Referring to the same appearance, another Augusta critic said: "Of Mme. de Moss's capabilities as an artist a eulogy might exhaust all convenient adjectives and prove inadequate. Hers is a voice of purest texture and quality. It is velvety and of a caressing touch. All her work was characterized by perfect art and charm."

Professor William Rand Bushnell, music critic, of Wallingford, Conn., has recently written a composition for the piano that has met with success. The piece, which is descriptive and characteristic, is entitled "Venice," and was composed when Mr. Bushnell was abroad a year ago. It was rendered for the first time at the St. Regis, in New York City, recently, by Mabel Cecilia Pagnam, the Wallingford music teacher to whom Professor Bushnell dedicated it.

The New York critic who said that Rachmaninoff was the tallest pianist before the public has evidently forgotten Emil Sauer.

MISS ORMOND SINGS AT ARRIOLA CONCERT

Boston Mezzo-Soprano Is Warmly Received by Audience in Her Home City

BOSTON, Dec. 20.—Lilla Ormond, the mezzo-soprano, of Boston, who has appeared on several concert programs this season in various cities with Master Pepito Arriola, the boy pianist, sang at a concert with the youthful prodigy at Jordan Hall last Thursday afternoon. Miss Ormond's accompaniments were played by Mrs. Charles A. White, the Boston pianist. The program was as follows:

Bach-Liszt, transcription of the Fantasie and Fugue in G Minor for organ; songs: Recitative and aria of Azazel from Debussy's "Prodigal Son"; G. Faure, Un Reve d'Amour; Hue, J'ai Pleure en Reve; Hahn, Fetes Galantes; piano pieces, Chopin; Nocturne, preludes in C, G, F Sharp, E Flat; Polonaise in A Flat; songs, Converse, Adieu; Grant-Schaefer, The Wind Speaks; Schneider, Flower Rain; Campbell-Tipton, A Spirit Flower, Serenade; piano pieces, Liszt, Liebestraum and Hungarian Rhapsody No. 6.

There was a good-sized audience, and there was much applause, both for Master Arriola and Miss Ormond, who were both recalled and who added to the printed program. Master Arriola is unquestionably a wonderfully clever little chap, and his playing could not help but excite admiration.

Miss Ormond is always popular with Boston audiences. She has charm of manner and beauty of voice, but above and beyond this, and of even greater importance, is her ability to interpret. She seems to feel the intent of the composer, and adds as well her own personality. Her diction in the French songs was particularly noteworthy. In no way was her ability to differentiate more clearly shown than in the complete change in her tone coloring and method of delivery in Schneider's "Flower Rain," following as it did immediately after the songs by Converse and Grant-Schaefer. The audience was quick to appreciate and as ready in applause, which resulted in the repetition of the number.

Press comments:

She interpreted, not merely sang. She voiced the poet and the composer. The fineness of her interpretation was almost overlooked in the apparently spontaneous expression of sentiments and emotions. It was a pleasure to hear him play these pieces, because they were reasonably within his present grasp, and there was no suggestion of a child attempting feats which if they had been performed successfully in every way would indeed have amazed the audience.—*Boston Herald*.

Miss Ormond does not merely transmit, let us say, the quiet beauty of Faure's "Un Reve d'Amour"; she does not, as many a singer might and be content, submit her voice to be merely the medium between composer and hearer of Debussy's recitative and aria from "L'Enfant Prodigue"; she adds a sense of style which is often as distinct and felt to be as just as the composer's own. Again, it is a sense which can discriminate between style and mannerism. Curiosity over his playing was, as usual, not as to whether it was done well or ill, but that it was done at all.—*Boston Transcript*.

L.

Siegfried Wagner's new opera, "Baudisch," will have its premiere on January 23, in Carlsruhe.

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NEW MUSICAL PUBLICATIONS

The already vast numbers of opera "story books" make every addition to their ranks seem a very palpable superfluity, to say the least. However, when a volume possessing the splendid qualities that distinguish Mr. Krehbiel's new "Book of Operas" appears there seems to be every reason for congratulation. Indeed, the latest literary contribution of the eminent critic is in many respects absolutely unique, combining as it does in a short space a perfect mine of information relative to the historical features connected with the life of the works in question. Mr. Krehbiel happily avoids discussion of the most hackneyed operas in the usual repertoires, and deals with those that, while familiar as examples of the very highest achievements in their peculiar genre, are not entirely those with which even the musically illiterate are acquainted. There are exhaustive accounts of the best operas of Mozart, of Beethoven's "Fidelio," Boito's "Mefistofele," Berlioz's "Damnation of Faust," Weber's "Freischütz," Wagner's "Tristan" and "Parsifal," Humperdinck's "Hänsel und Gretel" and a number of others.

Without ever indulging in dry analyses of the score, the author does not refrain from all mention of technical terms—fortunately, for books of this nature tend under such circumstances to appear infantile. Quotations of much of the thematic material are given, while in the case of Wagner's "Meistersinger" detailed account is taken of the rules and regulations to which the members of the guild were actually obliged to submit. Pictures of composers and of scenes from the operas abound, some of them showing the very settings used in the Metropolitan Opera House. Operagoers can find no more absorbing, reliable, and critically just estimate of the musico-dramatic masterworks than these.

* A BOOK OF OPERAS. By H. E. Krehbiel, Musical Editor of the New York Tribune. Cloth, 345 pages. Price \$1.75, net. The Macmillan Company, New York.

An exceedingly important aid to all those concerned with the difficult task of teaching music to young school children is Eleanor Smith's "Music Course Manual." Detailed accounts of correct methods in instruction of this kind are seldom to be found in a concise form, and in this respect Miss Smith's book fills a long-felt want.

"FOLK MUSIC IN AMERICA"

Baltimore to Hear Lectures by Mrs. Enid M. S. La Mont

Mrs. Enid M. S. La Mont will give her interesting lecture on "Folk Music in America" before the Women's Club of Baltimore on January 12, and before the Arundel Park Club of that city on the 13th. On one of these evenings she has been invited to give a résumé of the operas to be heard in Baltimore.

Mrs. La Mont's lecture-recitals cover many subjects, including "Edward MacDowell," "Edward Grieg," "Music as a Force in the Education of a Child," and other subjects. She has, however, specialized particularly on the subject of American folk music, finding that there is a constantly increasing interest in this subject and a demand everywhere for greater familiarity with it.

Mrs. La Mont gave a lecture recital on this subject at Easton, Pa., on December 8.

George Arnold's Compositions Popular

BRUSSELS, Dec. 4.—Breitkopf & Haertel have just announced their engagement of Joska Szigeti, the celebrated Hungarian violinist, to appear here on February 15, 1910, with the Ysaye Orchestra, under the direction of Ysaye, in the following program:

1. "Poème Symphonique" for orchestra, G. Arnold. 2. Concerto, Tchaikowsky, Szigeti. 3. Songs by Mme. Callémien. 4. "Chaconne," Bach, Szigeti. 5. Songs by Mme. Callémien. 6. "Witches' Dream," violin solo, with orchestral accompaniment, Arnold, Szigeti. 7. (a) "Souvenir to Kreisler," (b) "Aspiration," (c) "Scherzo," Arnold, Szigeti.

The success of Mr. Arnold's compositions has been very great, and they appear in large numbers on the programs of various artists. At the American Consulate General on Thanksgiving Day he organized the fine musical program presented. His G Minor Nocturne and his Scherzo, both cello compositions, were performed with the greatest success by Mr. Van Horen.

The course is divided into eight years, during which the essentials of sight-reading, part-singing and harmony are intended to be covered with considerable thoroughness. Miss Smith disapproves most emphatically of the antiquated methods of teaching which have for years been in vogue in the public schools. On the other hand, she insists strongly on a careful training in all the fundamentals of singing and in clearness of enunciation. Special weight is laid on sight-singing during the early years of the child's musical training.

Each chapter offers valuable hints to teachers, and the musical material has been most carefully selected and graded. Songs and studies are related, and none are dry or uninteresting. The natural range of children's voices in different stages of development has been kept in mind, and care has been taken to include many rounds and canons in the book, for these forms of part-songs have generally been conceded to be least injurious to normal vocal development.

* THE ELEANOR SMITH MUSIC COURSE MANUAL. By Eleanor Smith. Cloth, 177 pages. American Book Company, New York, Cincinnati, Chicago.

"Music can be studied as well in America as in Europe, or better," writes Josef Hofmann in a little book, "Piano Questions Answered," which he has compiled from the answers to inquiring students of the pianoforte in a department of the Ladies' Home Journal, which he has been conducting for the last two years. Mr. Hofmann gives some interesting advice in his preface: "There is no royal road to becoming a great artist; technic is not art, but only a means to achieve art; hold to the music of sincerity and chastity, beware of the entire pack of our present nerve-tickling, aye, and nerve-racking modernists."

There are two hundred and fifty questions in the book, asked by earnest students and answered with sound sense and lucidity. They are grouped under such headings as technic, the instrument, the pedals, practice, marks, and nomenclature, phrasing, memorizing, playing for people, bad music, the student's age, and so on; and there are pages devoted to Bach, Beethoven, Mendelssohn, and Chopin.

* PIANO QUESTIONS ANSWERED. By Josef Hofmann. Doubleday, Page & Co., New York. 75 cents.

MEHAN PUPILS IN RECITAL

New York Students Reveal Talent in Diversified Program

One of the most notable of recent student song recitals in New York was that in the Mehan studios, Carnegie Hall, given by pupils of Mr. and Mrs. Mehan, who were heard in their first concert of the season. The Misses Brann, Mudge, Kendal and Robb, and Messrs. Bangs and Smith were the soloists and they rendered a program of diversified character, ranging all the way from the lighter compositions of Foote and Sidney Homer, to the weightier ones of Schumann, Grieg, Brahms and Debussy. Both Miss Pearl and Miss Mudge disclosed soprano voices of remarkable purity, while Miss Kendal and Miss Robb proved the possessors of rich contralto organs. Mr. Bangs gave much pleasure with his selections, and Mr. Smith, baritone, was another who carried off honors.

"Each of these singers is still practically a beginner," declared Mrs. Mehan, "but we find that allowing them to sing before an audience teaches them more than they could learn in several lessons. In some three or four months a second recital will be held, and then it will be possible to see what great strides they will have made during the interval. Most of these young people will become professional musicians, and the majority will take to the operatic stage. Of course, we have many advanced pupils, too, and they are frequently heard in recitals here in the studio. However, the matter that is particularly gratifying to me is that students come, not only from different parts of this city, but from all parts of the entire country."

Jomelli Goes West in January

After Mme. Jomelli fills her engagements in New York and Boston as soprano in Mme. Liza Lehmann's quartet, she will make a Western tour, appearing in Grand Rapids, Detroit, Minneapolis, Superior, and back to Buffalo and Brockton, Mass.



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NO LONGER TO IGNORE FOREIGN MUSIC

Paris Will Now Hear Works by Composers of Various Nations Through "Séances de Lecture de Musique Etrangère"—
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PARIS, Dec. 4.—A "première audition" here in Paris may be taken almost invariably to mean a first performance of French music, so strong and sufficient unto itself is the national spirit of art. The music of foreign composers has been not only neglected, but one may almost say ignored by the greater part of Parisian artists and concertgoers. With the exception of Richard Strauss, the modern German school has remained practically unknown, and England has been represented by a single performance of Elgar's "Dream of Gerontius" some three or four years ago. American music has failed entirely to reach the larger public.

Realizing this lamentable want of appreciation, Mangeot, the editor of the *Monde Musical*, has had the luminous idea of organizing informal "Séances de Lecture de Musique Etrangère" to take place every Thursday evening for ten weeks, by way of familiarizing musicians with foreign music.

Invitations were sent out to all the French conductors, singers, instrumentalists and composers, and, on the other hand, the best foreign publishers were requested to send their recent publications.

The idea has met with enthusiasm, and the evenings have been intensely interesting, both on account of the music heard and on account of the delightfully informal way in which the programs have been conducted.

The first evening was devoted to orchestral works, read at sight from the piano score by such able musicians as Casella and Dumesnil, and this was a revelation of what sight-reading could be. Among the most interesting works discovered among the piles of scores which strewed the piano were an Overture to "King Lear," by Balakirew, and a symphonic poem by Dvórák, "Der Wassermann."

On the following week the evening was spent over piano music. Max Reger's Variations and Fugue on a Theme of Bach was perhaps the most formidable work heard. It is a thing of immense interest and gigantic architectural proportions. But where is the pianist who will venture to include it in one of his recital programs? There were also some delightful "Seguedillas" of Albeniz, full of Spanish coloring, and two pieces by Cyril Scott, "Nocturne" and "Lotusland," which attracted a great deal of attention.

Songs were the order of the next week. A great many Russian melodies were sung in the original. "The Gilded Fish" of Balakirew, Gretchaninow's "Lullaby" and Rachmaninoff's "Twilight" were perhaps the best. Then followed practically unknown songs of well-known composers—Brahms, Hugo Wolff, Reger and others.

It was through Ruth Deyo, the brilliant young American pianist who was so much appreciated a few years ago, that American music was given its hearing. She played MacDowell's "Eroica" Sonata and several compositions of her own. And it should be remarked that this young woman has a creative gift of amazing breadth and virility, which leads one to expect from her really great things. Aside from this, her

audience was deeply impressed by the extraordinary gifts as a pianist that this artist displayed. Miss Deyo, it is opportune to state, has quite recovered from her long illness, and is at present doing some serious work in composition under the guidance of Vincent d'Indy. She expects to resume her public work a little later.

Gail Gardner is another American to assist at these soirées, who contributed to the song séance her excellent interpretations of German *Lieder*.

Mention should be made of the last evening in which again was heard orchestral and string music. Several works of Elgar were given, but they did not attract as much attention as did Glazounow's "Rhapsodie Orientale," a symphonic poem in three movements, which our American conduct-

as to the merits of what they were hearing, creating an atmosphere of art for itself.

* * *

The greater part of the Americans in Paris are people more or less artistically undeveloped, who find themselves suddenly transplanted, as it were, from their materialistic, vegetable-growing home soil into the highly cultivated and carefully nurtured rose bed of fine art, surrounded by the unfamiliar, comprehending nothing. Not that I wish to depreciate that beloved vegetable-growing home soil, the very richness and fertility of which we look to to produce the hardest and strongest art in time. But it is America's necessity that her travelers be sent back as finished gardeners, trained to cultivate the flower of genuine appreciation in themselves and in the children and friends whom they have left at home.

Such an educated appreciation is a sanctuary impenetrable to the average person without the intelligent indication of a native guide. As such a guide to his stranger countrymen and women, Henry Eames has established himself in Paris, the city of

Henry Schonefeld at the Salle Hoch, Monday. The Schonefeld sonata is among the strong modern American works, and will be played by these artists several times during the season. Charles W. Clark gave some solo numbers.

* * *

The opening concert of the Conservatoire International d'Opéra et de Chant took place at four o'clock last Friday afternoon at Washington Palace. Tea was served and the nature of the occasion was in part social, being under the patronage of a committee of fashionable Parisian women.

* * *

Minnie Tracy will give a concert next Friday evening in Salle Gaveau, with the assistance of Messieurs Sechiari and Canivet. She interpreted a number of the Emile Sjögren songs at a concert of that composer's works given under the auspices of the International Musical Union last Thursday evening. LOUISE LLEWELLYN.

Spalding to Play in Russia

A cablegram was received in New York City December 17, announcing the engagement of Albert Spalding, the American violinist, for the Russian Christmas musical season. This is a fitting culmination for Mr. Spalding's triumphal tour through France, and is very encouraging to the young man. His European season opened in a very successful concert organized at Havre, November 14, by the Association Musicale de Paris. On this occasion he chose a purely classical program and scored a magnificent artistic triumph. Already his receptions abroad have been phenomenal, and the critics of the Old World accord him a place among the best living masters of the violin.

The Russian season will consist of a series of concerts, and, coming as it does about two weeks after the Christmas season in other countries, it is an engagement eagerly sought by all artists. Mr. Spalding will make his debut in Warsaw on December 29, and will tour the Continent during the entire Winter.

Philadelphia Orchestra in Washington

WASHINGTON, D. C., Dec. 20.—The Philadelphia Orchestra appeared on Tuesday at the National Theater before a numerous audience. The soloist was Teresa Carreño, pianist, who played "Concertstuck in F Minor," Von Weber, in a most brilliant manner. The numbers presented by the orchestra, under the baton of Carl Pohlig, were Overture, "Rienzi," Wagner; "Rustic Wedding Symphony," Goldmark, and "Italian Caprice," Tschaiakowsky. It was only last week that the Boston Symphony Orchestra was heard in the same symphony, which has become so popular and comes as a relief from some of the sterner ones. W. H.

Mme. Olitzka Engaged for Boston Song Recital

Mme. Rosa Olitzka, who has recently made an excellent impression during her special engagement with the Boston Opera Company, in Boston, has been engaged by the Boston Symphony Orchestra for a special song recital at Jordan Hall, that city, on February 17.

Taccani, the Italian tenor, who spent last season at the Manhattan, sang *Des Grieux* in the first Madrid performance of "Mignon" recently. Rosina Storchio sang the title rôle.



The Trio Cortot in Paris, Composed of Cortot, Thibaud, Casals and Emanuel Moór, the Composer, Over a Game of Chess

ors would do well to resurrect. This is one of the Russian composer's greatest works, and for some unaccountable reason it has remained in oblivion for the last forty years. The Chaigneus gave a capital account of the Reger Trio.

Next week the piano score of a big work of Reger will be played by Milles, Thérèse Chaigneau, Ruth Deyo and Messieurs Dumesnil and Walter Rummel. This is arranged for four hands, but it is so tremendously difficult that the artists have redivided the score. Miss Deyo will play the MacDowell concerto.

The *mise en scène* of these original evenings consists of a large room, piano in the middle, a certain number of chairs and benches placed at hazard, but principally music—music on the piano, music on the chairs, music on the floor, piles of music waiting to be brought to life, and a crowd of thirty or forty well-known musicians, enthusiastic and eager, searching for treasure among the many scores that litter the room; taking turns at the piano, to read this and that, entering into brief discussions

opportunities, and as such a guide he is enabling dozens of them—very soon hundreds—to seize and enjoy and to transport these opportunities. The work of this man is a big one.

It is without doubt as a lecturer, guide and teacher that Mr. Eames has found his personal sphere of the greatest usefulness. He had the gift first of interesting and then convincing his audiences. His address on "Music and Morals" at the American Church a Sunday or two ago was received with glad attention, and he has been asked to repeat it. His Thursday talks on "Musical Appreciation" are illuminating to ambitious Americans, and, besides this, he has started most successfully a course on "The Symphony" and others on the Wagner "Ring" and the "Opera." With the aid of Marcel Herwegh, Mr. Eames has inaugurated a series of chamber music soirées. A number of his recent talks have been illustrated by May Petersen, of Chicago, a really charming singer.

Mr. Eames and Mr. Herwegh gave the violin and piano sonatas of Paderewski and

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Frieda Kwast-Hodapp, Dr. P. Lutzenko, Gustav Pohl, Prof. Ph.
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Blanche Corelli, Frau Lydia Hollin, Karl Mayer (Chamber Singer),
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VAUDEVILLE TENOR NOW BUSY STUDYING "CANIO" AND "FAUST"

Orville Harrold, Whom Oscar Hammerstein "Discovered," Finds
Entrance to Grand Opera Means Hard Work and Plenty of It—
His Experience on the Dramatic Stage Will Be of Service to Him

"How does it feel to find oneself sud-
denly raised from the sphere of the popular
sentimental ballad to the dignity of the
grand opera aria? Well, the difference be-
tween the two is so awfully great that I
really can't tell you just how it does feel!
One thing that you can rest assured of,
though, is that it means some pretty hard
work, for it is quite as hard to unlearn
some of the things you have been accus-
tomed to doing for years as it is to learn
those others without which nothing can
come of your operatic work!"

Such is the belief of Orville Harrold, the
young tenor whom Mr. Hammerstein re-
cently discovered in vaudeville, and whom
he immediately determined to devote to the
higher regions of art. Unfortunately the
singer is necessarily a man of few words
these days, for as he himself expressed it
"I have my hands full from morning to
night." And surely when one considers the
fact that in addition to the study of a num-
ber of difficult rôles, he is also indus-
triously perfecting his knowledge of Ger-
man, French and Italian, it will at once be
admitted that the metamorphosis of an
erstwhile "vaudevillian" entails an amount
of labor that few persons are prepared
fully to appreciate.

Mr. Harrold is the happy possessor of a
pure tenor organ with a range from middle
C as far up the scale as high E flat. He
has even found it advisable to have one of
the principal "Pagliacci" airs transposed
upward, and has strongly been advised to
prepare himself for rôle in operas of the
"Puritani" type—rôles of high tessitura,
composed expressly for some of the pheno-
menal voices of the past. But he is also
acquiring as fast as possible a repertory of
such parts as *Faust* and *Don Jose*.

"My voice is essentially of a lyric cast,
and as yet I am refraining from the heavier
dramatic operas. I enjoy singing in such

works as, for instance, Donizetti's 'L'Elisir
d'Amore.' Personally I am of the opinion
that the interest in the old fashioned bel
canto is steadily reviving. There is nothing
I dislike more than to hear the shouting in
which some singers of to-day see fit to in-
dulge in the modern music dramas. How
many artists does one find to-day able to
sing the 'Salut Demeure' air with a free,
unrepressed quality of tone? It may be that
later on I shall attempt some of the Waga-
ner parts, though for the immediate future
I have been advised to refrain from what is
too heavy for my voice."

Mr. Harrold, who without having given
an overwhelming amount of attention to
the technic of vocalization, has been sing-
ing since he was a mere boy, is now pursu-
ing his studies with Oscar Saenger. He ex-
pects in time to travel in Europe and to
place himself under the tuition of Jean de
Reszke. "The learning of the words and
music of an operatic rôle is not so very
hard for me," he said. "I believe that with
a little mental concentration such a part as
that of *Canio* in 'Pagliacci' can be acquired
inside of a week. *Faust*, too, is not very
difficult, but *Don Jose* in 'Carmen' will
take me somewhat longer than either of the
latter. That is more a dramatic than a
lyric part and requires careful attention
from the purely dramatic standpoint."

This assertion brings us, by the way,
to the fact that the young tenor from Indiana
has already had a large amount of experi-
ence on the dramatic stage, so that he will
have a most decided advantage over those
operatic artists whose entire ability in this
direction is summed up in a couple of stiff,
ungainly gestures, and for whom variety in
facial expression consists in smiling sheep-
ishly or merely looking serious. He finds
that in acting, as well as in singing, a few
hours of thought is worth far more than
many hours of mechanical practice.

Unlike many other singers who confine
themselves exclusively to one branch of
their art, Mr. Harrold is an accomplished
performer on the violin, and has not neg-
lected the study of musical theory.

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Glowing Tributes for American Tenor
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George Hamlin's splendid accomplish-
ments on the Pacific Coast have recently
been the subject of much delighted com-
ment by all musical connoisseurs in that
part of the country. His concerts have
been admirably attended, and journalistic
tribute has been of the most flattering na-
ture. On each occasion the tenor has found
it necessary to respond to a considerable
number of encores, so insistent has been
the applause provoked by the beauty of his
art. His delightful voice, his thorough mu-
sicianship and perfection of vocal technic
combine in an ideal fashion for the correct
portrayal of the ideas of those masters
whose works he undertakes to interpret. In
his rendering of Grieg's wonderful master-
song, "Im Kahne," the beauty of and his
perfect command over his pianissimo tones
made it the signal for expressions of the
most vehement delight on the part of his
hearers. Few more finished artists have
ever succeeded in so perfectly conveying
the thoughts embodied in a great musical
composition as does Mr. Hamlin.

Mr. and Mrs. Mannes at Northampton

NORTHAMPTON, MASS., Dec. 20.—Mr. and
Mrs. David Mannes, of New York, were
heard by a Smith College audience here
Wednesday. The entertainment proved to
be one of the most enjoyable chamber
music concerts of the season here.

Miss Ormond on an Ohio Tour

Lilla Ormond will make a short tour in
Ohio during January, singing in Columbus,
Cincinnati, Springfield and Fremont. She
also visits Chicago, Brooklyn and Marl-
boro, Mass.

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For the concert with which the Flonzaley
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Mendelssohn Hall on January 11 a pro-
gram of exceptional interest has been ar-
ranged. It will include Beethoven's Quar-
tet in B Flat, opus 18; William Boyce's
"Sonata a tre" for two violins and cello,
and Smetana's Quartet in E minor, "Aus
Meinem Leben."

There will be three concerts in the Men-
delssohn Hall series, and they will be at-
tended by a large number of subscribers.
The manner in which the Flonzaleys have
"caught on" throughout the country is no
less in evidence in New York, despite the
superabundance of good things musical
that the metropolis is enjoying this season.
There is every likelihood of a supplement-
ary season being demanded, though the fact
that the season is solidly booked to the
first of May makes it highly improbable
that more than the three concerts announced
can be arranged.

The most pretentious and artistic piano
recital by a graduating pupil of the Von
Unschuld University of Music, Washing-
ton, D. C., was given December 15, by Mil-
dred Kolb, who was presented with the
diploma of virtuosity and the artist's gold
medal, the highest award conferred by the
institution. The various numbers inter-
preted by the youthful artist showed care-
ful training, temperament and fine musi-
cianship. Miss Kolb will be presented in
recital before the New York critics on Janu-
ary 5.

The "Ring" Tetralogy will be given in
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regenten Theater, Munich; Willard Andelin, Bassist, Royal Court
Opera, Hanover; Alfred Baruttan, Heroic Tenor, Landes Theater,
Prague, Royal Opera, Vienna; Desider Matray, Heroic Tenor,
Royal Opera, Karlsruhe and Bayreuth; Emmi Teleky, Coloratura
Singer, Royal Opera, Dresden and Vienna; Helene Hieser, First
Altist, Royal Court Opera, Stuttgart; Wilma Kjaer, First Altist,
Theater an der Wien; Leona Ney, Royal Comic Opera, Budapest;
Miss Helen Allyn, Coloratura Soprano, Comic Opera, Berlin; Miss
Norma Schöller, Dramatic Singer, Stadttheater, Essen; Fr. Signe
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It is the intention of the school to aid students who possess talent by offering them free full scholarships. These scholarships will be given only to those pupils who show exceptional ability, and may be

retained by them only on evidence of thorough work. At present there are open two scholarships, one each in the piano and voice departments, for which application should be made to the secretary of the school.

Two important classes are to be organized in January under the direction of Henry Holden Huss. These classes will be in harmony and in piano repertoire, the latter especially designed for students and teachers wishing a course of interpretation.

Monthly recitals are given by the members of the faculty of this school, and the one in January will be an exhibition of classic dancing by Miss Dora Brown and her assistants. Several pupils' recitals will also be given within the next two months.

Mrs. Wilford Watters, mezzo-soprano, of the faculty of the Master Music Studios,



Reception Room of the Master Music Studios

Broadway and 108th street, gave the second program of the current season on Wednesday afternoon, December 15. The program consisted of a group of classical songs, one of modern German songs and one of miscellaneous songs.

Mrs. Watters is a singer with great individuality of expression, and appears at her best in modern songs, both German and French. In these her diction is perfect, the tonal qualities of her voice at their best and the characteristic emotion most suited to her style. Among the best sung songs were Beethoven's "Ich Liebe Dich," Schumann's "Frühlingnacht," Brahms's "Sappische Ode," Hahn's "Si Mes Vers" and two songs in English by Chadwick.

The accompaniments were played by M. Double-Scheele, the director of the school. Mrs. Scheele is that rare thing among pian-

ists, a player who can subdue her own personality and make the piano part one with the melody as the singer interprets it. The accompaniments were played with sympathy as well as technical exactness.

Mrs. Scheele has this year started these Master Music Studios with unique ideas as to the function of the music school in New York City. The ordinary conservatory idea as exemplified in the cheap teaching and wholesale class work of some institutions is what Mrs. Scheele has sought to avoid in her present effort. The instruction at the Master Music Studios will be given by the experienced teachers—advertised as connected with the school, and not by pupil assistants. Special stress will be placed on theoretical and ensemble work, and special classes are being organized for that purpose.

NEW COMPOSITIONS OFFERED BY THE MANUSCRIPT SOCIETY

James P. Dunn's Quintet for Piano and Strings Reveals a Mine of Musical Ideas—New Songs Heard for the First Time

The Manuscript Society of New York held the second private meeting of its twenty-first season at the National Arts Club, New York, Friday evening, December 17. Four composers were represented on the program, which was as follows:

1. Grace G. Gardner, Three Songs for Soprano, (Ms.)—I. "It is Springtime," II. "The Voice of the Desert," III. "Moonlight," Rena Massacotte. F. W. Riesberg at the piano. Texts of all the Gardner songs by G. G. G. 2. Frank L. Sealy, serenade for tenor, string quartet and French horn, (MS.), "Stars of the Summer Night," Paul Theodore Morenzo. 3. Grace G. Gardner, two songs for alto—I. "Lonely," II. "Undiscovered, Discovered," Matile Offerman; F. W. Riesberg at the piano. 4. Addison F. Andrews, three songs for tenor (MS.)—I. "For You" (Kate Thyson Marr); II. "If Only Thou Art True" (George Barlow); III. "Kitty of Coleraine" (Anon); Bechtel Alcock, Harry Gilbert at the piano. 5. James P. Dunn, quintet for piano and string quartet (MS.)—I. Adagio dolorosa, allegro con brio; II. Andante melanconico; III. Uno pochettino alla scherzo, ma assai tragica. The Hachmann String Quartet, Julius Hachmann, first violin; Frank Klessert, second violin; Fritz Greyer, viola; Edwin Worms, cello; the composer at the piano.

The quintet by Mr. Dunn overtopped everything on the program as Pike's Peak would overtop the Berkshire Hills. This is not to say, however, that it is a master-

piece. Mr. Dunn is a very young man, but in view of his present possibilities it would be hazardous to set a limit to his future achievements if he will steadily and progressively put his artistic house in order. The three movements of the quintet which were played took one hour in performance, and contain enough material for about seven or eight quintets. The last movement, which was not given, contains a vocal quartet and requires by itself another hour for performance.

One is fairly left gasping by the extraordinary virility of Mr. Dunn's composition. Ideas, each one more vigorous than the last, tumble over themselves in his work in their urgent need of expression. They crowd him so thick and fast that he scarcely knows what to do with them. Some of these ideas are well expressed, even extraordinarily well. Some are not so well expressed. Nor do they all seem to belong together. Mr. Dunn has not learned what to reject. He needs the courage of the surgeon—not to lop off any section of his work when it is done, but to lop off in the progress of the work those ideas which

should be excluded from it. All the qualities requisite for big work in composition seem to be possessed by Mr. Dunn, with this one exception of choice and arrangement, which there is nothing to prevent him from cultivating by earnest effort. Mr. Dunn's work has freedom and swing, limitless imagination, a strong rhythmic sense, moments of great lyric beauty and others of intense dramatic fervor. He can write melodies. His cantilena is often of the loveliest type. He is Turner-esque in color.

As one listens to the course of this strange quintet, singular power of instrumentation alternates with obvious crudities, and an equally singular power of reserve alternates with a devastating license. Mr. Dunn needs chiefly a stricter self-criticism, an elimination of crudities, a perspective, more constant effort at condensation and perfection of expression. His climaxes are not always sufficiently composed, and are too often merely piled up.

The Manuscript Society is to be congratulated for bringing forward the work of so interesting and unknown a composer. His career is sure to be watched with interest.

Except for a rare moment or two of breeziness, Miss Gardner's songs are negligible. They were sung as well as they deserved by Miss Offerman, and somewhat better than that by Miss Massacotte.

The serenade by Mr. Sealy is a work of considerable graciousness and charm. It has a delicate, nocturnal quality, somewhat fanciful, and well managed as to harmony

and instrumentation. It was sung with fervor by Mr. Morenzo.

The songs by Mr. Andrews had the value of unpretentious simplicity. They are well made and have their place. "Kitty of Coleraine" has much engaging humor.

The string players worked earnestly and well in supporting Messrs. Sealy and Dunn in the expression of their ideas.

Tina Lerner's Poetic Method

SOUTH BEND, IND., Dec. 18.—Tina Lerner, pianist, and Elsa Ruegger, the Belgian cellist, were heard here in joint recital recently, and both artists made a deep impression. Since the days of Rubinstein pianists have been inclined to consider that, for piano playing to be authoritative, it is necessary to attack the instrument in the manner of a bull going after a red rag. Of late a reaction has set in, led by such artists as De Pachmann, Godowsky and Busoni, and it is to this last class that Miss Lerner belongs, preferring, as she does, refinement to noise and poetry to fireworks.

Exactly Suits His Needs

VINELAND, N. J., Dec. 13, 1909. To the Editor of MUSICAL AMERICA: Enclosed please find check for \$2, for which kindly renew my subscription to MUSICAL AMERICA. MUSICAL AMERICA is everything one could wish for in a musical paper, and exactly suits my needs. C. EMERSON NASH, New Jersey Training School.

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ALICE NEILSEN'S OWN STORY OF ALICE NEILSEN

BOSTON, Dec. 20.—Since Alice Neilsen has walked, she has sung, and almost since she has sung, she has ornamented the stage. And since Miss Neilsen has acquired a flat in Boston town, her first flat, by the way, she has evinced an unaccustomed willingness to talk about herself. And when Miss Neilsen talks about herself she is interesting to listen to, for she has a personality that gets hold of you. Some artists have it not; in fact, there are switchmen whose comment is more shrewd, varied and entertaining than the conversation of impresarios.

Miss Neilsen will never be able to suppress her youth, her energy, her open heart, which make her personality so engaging. She has "starred" nearly from the beginning, and covered the entire distance from Yum-Yum in "The Mikado" to "Madama Butterfly"—she always has a weak spot for pretty kimonos! She has barnstormed in the woolly West, and she has been applauded on most of the big operatic stages of Europe and America. If you ask her how she has done it, the only thing she can tell you is, that she began to sing as a child sings, had perhaps fewer lessons than any other of the well-known artists now before the public, and for the rest, "jest grewed."

"You see," she said, "when I first appeared on the stage, no matter what the part was, I felt as if I were the whole show. I felt that the success or the failure of a performance depended mainly upon me, and I assure you that I didn't work a bit harder last Summer when I was getting up "Madame Butterfly" than I did when it felt good to be engaged by the Pike Opera Company at Kansas City, Mo. As for my rôles, I like them all, I never want to take any part that I don't like, and from the time that I begin preparing a character, I am living it. It seems to me that when a rôle is learned, the voice, like the action and the rest of it, has worked out its task, too.

"It was only a half dozen years ago that I decided to go into grand opera for good and all. I appeared in 'Faust' and in 'Traviata' in Italy. That is the land for the voice. There is such warmth and beauty. The sea, the sun, the people conspire to make you sing. As for prejudice against Americans, as far as my experience goes, that is all nonsense. There I was, learning my rôles in a language that was new to me. How easily the critics could have made everything hard! How friendly and profitable, as a matter of fact, was their advice and encouragement! I sang first at the Teatro Bellini, and then at the San Carlo, at Naples, and the operas seemed gradually to become part of me with the atmosphere that I breathed.

"That means assimilation, and what you learn in that way stays by you for the rest of your life. In this country you either develop at top speed, or you fall behind. I don't think that any musicians mature so quickly and learn so much in a given length of time as a gifted American. But nerves! nerves! Only a few of us lead a normal existence here. What a tremendous musical development America has seen. Of course, people who live as I do really see the least of what is going on, but look what's happened in even the last two years. Now I think that Boston, with her permanent company, holds the kernel of the operatic future in her hand. Think of the company we've got! Think of the house itself, and think of the staging!

"I am glad to be here, too. It feels like home, for my mother's birthplace was the historical mansion of General Warren in Roxbury. Boston often reminds me of London. I notice that the people here attend a great many instrumental concerts, choral performances, oratorio, and all that sort of thing, as they do in London. And they certainly appreciate opera. Yes, I like London. I like to travel, and I expect to see a lot of new places before I die. Now we're going on our Western tour. But when we get back it surely will be good to settle down again for awhile." O. D.

FROM "MUSICAL AMERICA" READERS

Not "First Performance in America"

NEW YORK, Dec. 13, 1909.
To the Editor of MUSICAL AMERICA:
A recent headline in your excellent paper reads as follows: "Sjogren Sonata Played. Work Heard for the First Time at a Musicale in the Hotel Plaza." In the second paragraph the article refers to "the program closing with the Sonata, op. 24, No. 2, by Emil Sjogren, given for the first time in America."

Now, as a matter of fact the writer played this same sonata ten years ago on a tour through Canada; in the season of 1900-01 in New York and on a tour through the Southern States, and the next year, season of 1902-03, at one of my Waldorf-Astoria concerts, given with the assistance of Howard Brockway, Margaret Stillwell, Lucy Manson, of London, and Virginia Bailey, pianists. I have been playing this sonata four or five times each year since then on my lecture-recital programs.

MUSICAL AMERICA is so free from mistakes that are common in every other musical paper that I cannot believe the matter referred to was a mistake of the paper. It was probably caused by the performer, who, as many other foreign musicians have done, announced a first performance without looking up the history of the composition in this country. I cannot imagine how many violinists must have played the sonata in question in this country before I did myself ten years ago.

Very truly yours,
CLARENCE DE VAUX ROGERS.

A Cure Suggested

BOSTON, Dec. 3, 1909.
To the Editor of MUSICAL AMERICA:
In your issue of the 27th a writer refers to a "strange story recently told in the New York papers of a woman, a teacher of singing, who became insane, and whose hysteria finally took the form of causing her to sing most beautifully for hours at a time." The writer adds: "What interested me about the case was that the woman was mixed up

with spiritualism, hypnotism and Christian Science."

If indeed the woman was "mixed up" in the manner described, it is not strange that she was mentally clouded. We have heard it said that "mixed drinks produce drunkenness." It may also be said that mixed metaphysics tend to confusion. I would recommend the pure and unadulterated teaching of Christian Science as a remedy for such confusion.

Yours very truly,
ALFRED FARLOW,
Committee on Publication, First Church of Christ, Scientist.

Western Conductor's Appreciation

SPOKANE, WASH., Dec. 3, 1909.
To the Editor of MUSICAL AMERICA:
Please find enclosed draft for \$2, my subscription for the coming year. I am delighted with your paper, and wish it still more success than it has had since it was started.
KARL RIEDELSBERGER,
Conductor Spokane Philharmonic Symphony Society.

Music Club Profits by "Musical America"

TACOMA, WASH., Dec. 9, 1909.
To the Editor of MUSICAL AMERICA:
Enclosed find postal order for renewal of the Etude Music Club's subscription. Your valuable paper gives us much pleasure and profit in our club work. We desire to thank you for all past favors, and to wish you a most successful New Year.
CLARA MIGHELL LEWIS, Director.

A Useful Christmas Gift

EATON RAPIDS, MICH., Dec. 10, 1909.
To the Editor of MUSICAL AMERICA:
Enclosed find check for \$2 for one year's subscription to MUSICAL AMERICA. I wish this sent to a friend, and wish it for a Christmas gift.
JENNIE S. HAMILTON.

Berlioz's oratorio, "The Childhood of Christ," is to be given for the first time with scenery and costumes this Winter at the Théâtre de la Monnaie, Brussels.

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SENSE OF RHYTHM RARE IN AMERICA

Kate S. Chittenden Suggests Clog-Dancing for Pupils Unable to Keep Time

"If I had my way I would have every pupil in the school take lessons in clog-dancing." When the MUSICAL AMERICA representative looked questioning at Kate C. Chittenden, the dean of the faculty of the American Institute of Applied Music, she proceeded to explain:

"There are so few Americans that have a sense of rhythm! That is a well-known fact. The Germans all recognize it. I'm a great believer in dancing, and I once sent a girl who seemed to be absolutely lacking in the most elementary idea of rhythm to a man who teaches clog-dancing, with the most helpful results to her. One of the things we insist upon most emphatically in this school is a bed-rock of rhythm. I have reduced the whole question to a mathematical basis, and built up from the exact number of fundamental quadruple and fundamental triple rhythms, from which, by using ties, you get all the dotted and syncopated rhythms," and Miss Chittenden spread out, by way of illustration, one of the elaborate tables of figures she uses in the system of teaching rhythm which she has worked out in the most minute detail, and which has produced excellent results at the school in West Fifty-ninth street.

There is a certain atmosphere of sincere devotion to high ideals, not only in music, but also in character-building, that pervades the institution where Miss Chittenden has gathered together many of the most prominent men and women in New York's teaching world, that cannot escape the most casual visitor. This influence is inevitably stamped on the personalities of the students.

One of the conspicuous features of this school's work is the thorough preparation for teaching that it offers. Over 700 teachers' certificates have been issued, but that number does not by any means represent the number of teachers it has turned out, as not half of them take the final examinations. This course consists in private work for the first half-year, during which time three grades of the required technical material are taken up. Then at the end of January class work is begun, and for ten weeks a most systematic and well-rounded course provides pedagogy with Miss Chittenden, elementary harmony with Miss Taylor, ear training and vocal sight-reading with Mary Fidelia Burt. Then the re-



KATE S. CHITTENDEN

Dean of the Faculty of the American Institute of Applied Music

mainder of the season is devoted to the completion of the technical work and to interpretation. Throughout the entire season these students have lessons in interpretation with Miss Chittenden and regular weekly classes in the sonata form, and Fannie O. Greene directs them through a comprehensive history course.

Many of the most distinguished visiting artists have been entertained at this institution, and on Wednesday of next week a reception will be given in honor of Teresa Carreño. In regard to the significance of such opportunities to the student, Miss Chittenden says: "Just think of the inspiration to be derived from merely meeting such a woman as Mme. Carreño! Even if she is merely standing still, not saying a word, there are so many particles of magnetism floating around the room, wherever she may be, that nobody can possibly escape the influence."

While no definite announcement can yet be made, Miss Chittenden hopes to arrange with Mme. Carreño for a few special lessons at the school before the end of the season, if this artist's concert dates will permit.

THRILLING PROGRAM OF WAGNER MUSIC

Walter Damrosch and New York Symphony Stir New Theater Audience

Walter Damrosch, with the New York Symphony Orchestra, gave his annual Wagner program to an audience which packed the New Theater to the roof on Sunday afternoon, December 19. The program was as follows:

Part I. Prelude to "Lohengrin"; Bacchanale from Act I, "Tannhäuser" (Paris Version); (a) Prize Song and (b) Prelude to Act III, "Die Meistersinger"; Siegfried, the Forest Bird and the Dragon, from Act II, "Siegfried," arranged for concert by Walter Damrosch. Part II. (a) Siegfried's Rhine Journey and (b) Funeral Music, "Die Götterdämmerung"; Good Friday Spell, from "Parsifal," (arranged for violin solo with orchestra), David Mannes; Prelude and finale from "Tristan und Isolde."

Such a group of masterpieces is seldom heard on any one program, and more seldom still as representing the work of one man. The hearing of such a concert leaves little to say. Vision upon vision was revealed through music's highest potency, and one was taken far from the realm in which words are current coin. Nowhere in the program did Mr. Damrosch depart from traditional renderings, an arrangement of the Good Friday Spell from "Parsifal," for the violin being the only unusual thing about the program except its overwhelming artistic magnitude. All the effects expected from the great works "came off," as musicians say, and those who went to experience Wagner had their experience in full.

If the concert served to show anything, it served to show that the "Parsifal" music not only lifted itself up to the rank of the rest, but that in the quality of peaceful, exalted joy it far surpassed all else on the program. The "Lohengrin" prelude is in

truth a heavenly vision, one perhaps unsurpassed in musical expression, but it is unfolded in the distant sky. The Good Friday music is a human reality, a vision of heavenly peace and beauty unfolded within the heart of man. David Mannes played it with self-submersion and reverence. The soloist himself was never to the front; he placed the veil of reverent art between himself and his hearers.

The prelude to the third act of "Die Meistersinger" showed its analogy of spiritual loftiness with the "Lohengrin" and "Parsifal" music.

The Paris version of the Bacchanale from "Tannhäuser" is always welcome as a concert number. It should be listened to with the knowledge that it was composed after "Tristan und Isolde." Mr. Franzel, who played the horn in Mr. Damrosch's arrangement of the "Siegfried" excerpt, distinguished himself by a fine performance, and was publicly congratulated by the conductor.

The orchestra responded magnificently to Mr. Damrosch's vigorous beat, and provided the patrons of the Symphony Society with an unforgettable experience.

A. F.

RICHARD PLATT'S RECITAL

Boston Pianist Program Includes a Composition of His Own

Boston, Dec. 20.—Richard Platt, pianist, played before an interesting audience of good size at Steinert Hall on Tuesday. The program included the piano sonata of Grieg, Schumann's "Faschingsschwank aus Wien," one of the Mendelssohn "Songs Without Words," a Serenade and Valse Allemande, Rubinstein, a Nocturne by Mr. Platt, Debussy's "Poissons D'Or," the Bolero, G Major Nocturne, and A Flat Polonaise, Chopin.

Mr. Platt is particularly attuned to the music of Grieg, and he gave fortunate interpretation of the early sonata, the expression of a budding romanticist. He made the rather fragmentary allegro hang together, and he played the "andante molto"

not too "molto." Thus he avoided sentimentalizing, and interpreted with genuine feeling the poetry of the movement.

The pianist's Nocturne is an ultra-modern bit of impressionism. He commences in an unconventional manner by spreading a primary dissonance over the piano, and wantonly repeating the process after a slight pause. Evidently he is deeply versed in the harmonies of today. The piece is an advance upon other earlier compositions. Schumann's ardent music was felt in its changing moods and the compositions, the God-fearing compositions of Mendelssohn and Rubinstein gave pleasure. They are becoming novelties in their way, for to at least one hearer the "Goldfish" of Debussy was more familiar than the pretty, melodious souvenir of Mendelssohn.

The Chopin Bolero should be oftener played. It is piquant, and brilliantly, gratefully written for the pianist. It was a refreshing item of the program. The thunderous polonaise brought a brilliant conclusion.

ELMAN BIDS LONDON FAREWELL IN RECITAL

Ernest Schelling Another Concert-Giver in the English Metropolis

LONDON, Dec. 4.—Paul Dukas' Symphony in C Minor, which was given under Henry Wood's direction last Saturday, was written about a decade ago, and is not modern in the extreme sense of the word. It does not go to the extent of Strauss or Ravel in its utterance, but keeps between the Gounod and Charpentier periods. The composition was somewhat of a disappointment after what had been expected. Although melodic enough and having plenty of interesting harmony, it lacked what the Germans call "schwung," and also a certain breadth. Moreover, a few more rehearsals would have improved matters. Mme. Clara Butt sang Elgar's "Sea Pictures" and two Beethoven songs in fine style, and it was at this concert that the trouble between Mr. Kennedy Rumford and Mr. Collis, of the Times, to which reference has already been made in MUSICAL AMERICA, had its beginning.

Monday night being St. Andrew's Eve, a number of Scottish concerts were given, and naturally well patronized, if not of a particularly serious nature.

Percy Grainger, the Australian pianist so favored by Grieg, gave his recital Tuesday. He played, among other works, the Brahms-Handel Variations, of which he gave a very quaint reading which suited the composition well and was somewhat of a new style for Mr. Grainger.

Mischa Elman gave his last recital Wednesday at the Queen's Hall. In spite of bad weather a fairly large and enthusiastic audience attended. The young artist played Lalo's "Symphonie Espagnole," Handel's Sonata in D, also two movements from Bach's Third Sonata, besides numerous smaller compositions, closing with Paganini's Variations on the air "Ditanti Palpit." There were many encores.

The same afternoon Mathilde Verne, sister of Adele Verne, gave her recital. An interesting program of Schumann, Mendelssohn, Bach, Brahms and Mozart was played with much refinement and musical feeling.

Ernest Schelling's second recital attracted a good-sized audience Thursday evening. His own composition, "Theme and Variations," was not long, but interesting. His critiques were excellent, particularly considering him as the pianist. He has made great strides since he played here about seven years ago.

Katherine Goodson has been obliged to postpone her two recitals until next March, as she has a severe attack of influenza. So has Sir Edward Elgar, he also being forced to cancel all engagements.

Thursday evening Mrs. W. Onslow, the daughter of Georg Henschel, gave a song recital. She quickly won her audience by her charming and intimate style.

Mme. Calvé's concert, which should have taken place to-day, has been postponed until next February, as the diva was indisposed.

December 18 is the date set for the extra Symphony Concert to repeat the Paderewski Symphony. The pianist will play Liszt's Hungarian Rhapsody in D and B Flat on this occasion, and Dr. Richter will conduct.

EMERSON WHITHORNE.

Metropolitan's New Press Agent

R. I. Carter, formerly of the New York Herald, and later connected with Harrison Grey Fiske, has become a member of the publicity staff of the Metropolitan Opera House, presided over by Whiting Allen.

PHILA. ORCHESTRA'S POPULAR CONCERTS

First of Kensington Series Given with 'Cellist Sandby as Soloist

PHILADELPHIA, Dec. 21.—The Philadelphia Orchestra, Carl Pohlig, conductor, was heard last evening in the first of three popular concerts in Lyceum Hall, Kensington. Herman Sandby, first 'cellist of the orchestra, was the soloist. The auditorium was well filled, and the people in that section of the city heartily appreciated an excellent program.

The orchestra was very busy last week. It gave the second concert of its Baltimore series at the Lyric Theater, in that city, and played for the second time in the New National Theater in Washington. Mme. Carreño was the soloist on both occasions, and also appeared here with the orchestra on Friday afternoon and Saturday evening. As usual, she charmed her audiences with her artistic interpretations of works of the masters, and had to respond to numerous encores. In Washington, the White House box was occupied by Mrs. Taft and a party of friends. On Saturday night, at the Academy of Music, Raymond Duncan and his wife, brother and sister-in-law of Isadora Duncan, the famous dancer, enjoyed the performance from a box. As usual, their quaint Grecian garb singled them out as public curiosities.

Agnes Clune Quinlan, a promising local pianist, will be the soloist with the Philadelphia Orchestra at its concert in Wilmington, Del., on January 12. She will play the Grieg Concerto.

Considerable public interest has been aroused in the annual performance of Handel's oratorio, "The Messiah," by the Choral Society of Philadelphia, at the Academy of Music next Monday evening, under the direction of Henry Gordon Thunder. The following soloists will take part: Charlotte Maconda, soprano; Rosa Olitzka, contralto; William H. Pagdin, tenor, and Frank M. Conly, bass.

The Mendelssohn Club, which scored so signal a success at its first concert of the season at the Bellevue-Stratford last Wednesday evening before a distinguished audience, with Marie Stoddart, soprano, as soloist, will make its second appearance at the same place on the evening of February 23. Thaddeus Rich, violinist, concertmaster of the Philadelphia Orchestra, will be the soloist. The third and last concert will be given on February 28. The Trebel Clef, Samuel L. Hermann, conductor, will cooperate with the club and sing a group of part songs for women's voices. One of the noted male choruses of the city may also assist. The soloist will be Henry Gurney, tenor, once a member of the club. For several years he has been abroad, singing with marked success in opera and concert in Italy, Germany and England.

T. Foster Why, a basso who has met with considerable success as soloist here and elsewhere, has decided to take a European course. He will leave on January 29 to study for a grand opera career. On January 27 he will give a farewell concert in Griffith Hall.

The Philadelphia Trio gives the first of its series of five matinee concerts in the Acorn Club Rooms this week. Selden Miller, pianist; Alexander Schmidt, violinist, and Herman Sandby, 'cellist, comprise the artists.

The Philharmonic Society of New York, under the direction of Gustav Mahler, will give its first concert at the Academy of Music on Monday evening, January 27.

Herman Sandby, principal 'cellist of the Philadelphia Orchestra, will play compositions by Golterman, Schumann, Sinding, Saint-Saëns and his own famous folk song at his recital in Witherspoon Hall, Wednesday evening, January 26. He will be assisted by eight violins, three violas, three cellos and two basses. The Rich-Sandby quartet, consisting of Thaddeus Rich, first violin; Alfred Lorenz, second violin; Johann Grolle, viola, and Herman Sandby, cello, will make its first appearance on this occasion. It will play Mr. Sandby's Quartet for Strings in D Minor. Ellis Clark Hammann, pianist, will be the accompanist.

S. E. E.

Moszkowski Waltz Arranged as a Song

The Schirmers have just published an arrangement from Moriz Moszkowski's waltz in E, op. 34, No. 1, as a waltz song called "Springtime of Love." The arrangement, with appropriate words, has been made by Edith Haines-Kuester, the composer-pianist, and it will undoubtedly achieve immediate popularity.

WÜLLNER RECITALS STIR LOS ANGELES

**Singer's Methods Divide Critical
Opinion—Gamut Club Does
Him Honor**

LOS ANGELES, Dec. 12.—Easily the leading musical events in the productive week just closing were the recitals by Dr. Ludwig Wüllner at Simpson Auditorium. These recitals excited much interest among musicians, and set the vocal camp by the ears. The "bel canto" school, on the one side, declaimed against aught in the production of a song save beauty of tone, and upheld above all else the sensuous side of vocal airs. On the other side were those who declared that the vital element of song was thought—the sentiment expressed by the writer—and that the singer who went the farthest toward impressing this sentiment or idea on the minds of his listeners, even at the sacrifice of the saccharinities of vocalization, was the greatest artist.

Not entering into this conflict of opinion, it is more than safe to say that no such singer has been heard in the musical history of the West—a singer who, while he has mannerisms—and I am told these are growing—brings to one's mind, as does no other, the pictures of sense or sentiment portrayed by the verse of the poet. Several of the favorite numbers of the first program were repeated at the Thursday recital, the "Doppelgänger" and the "Erliking" of Schubert, and "The Song of the Stonerackers" and "Caecilie" of Strauss. The success of these gave good reason for their repetition. There were several lighter songs on the program also.

On the last program, Saturday afternoon, there was a series of intense numbers that provided a serious dose for the matinee damsels. It was a tragic program, in truth, and one which in less capable hands would have fallen far short of holding its auditors.

Wednesday night, in spite of a heavy rain—an unusual event in this section—Dr. Wüllner was the guest of the Gamut Club. Though the inclement weather prohibited a large attendance, it did not prevent an enthusiastic one. Dr. Wüllner was elected honorary member of the club, and responded to its greetings in a felicitous speech in German.

Le Roy Jepson made the hit of the evening at the concert of the Orpheus Club. He has returned from an Eastern concert trip in excellent voice, and, backed by Mr. Dupuy's enthusiastic young men in a sotto voce chorus, his clear tenor was heard most effectively. The club sang to a crowded house.

Beethoven's birthday was remembered by the Symphony Orchestra, which, under Harley Hamilton, gave a good share of the program to Beethoven numbers. The Heroic Symphony was the *piece de résistance*. It was followed by the "Ruins of Athens" overture and Saint-Saëns's "Bacchanale," from "Samson and Delilah." The long movements of the symphony were given somewhat less successfully than was the Dvorák symphony of the last program. Mr. Hamilton's reading was objective to a degree, but he indulges in none of the conductorial eccentricities occasionally seen, and, while his readings are not sensational or sentimental, they are wholesome and dependable.

George Hamlin was the soloist, singing the "Prize Song" from "Der Meistersinger," Schubert's "Serenade" and the "Drinking Song" from "Cavalleria Rusticana." After the most favorable impression made by this singer at his recent recital it was surprising to find him singing off pitch in his first appearance at this concert. Later, however, when responding to an insistent demand, his voice came up in pitch and brilliancy and he recovered his place in the esteem of the musical connoisseurs.

Harry Girard was the soloist at the first concert of the Woman's Lyric Club for this season. He sang five songs in a manner that made him a favorite with his

audience. He is somewhat of a stranger to the Los Angeles concert stage, though well known as a producer of light opera and stager of local musical affairs. He is the composer of "The Alaskan," which he says has been a hit in the West and a "frost" in the East.

The Lyric chorus of sixty-five women presented a program of contrasted numbers, the longest of which was Hadley's "Fate of Princess Kiyo," which was neither characteristically Japanese nor predominantly melodic, but which was sung by Mr. Poulin's damsels as well as might be. Other numbers on the program were more effective, including one by Abbie Norton Jamison, a local composer of skill.

Heinrich Von Stein presented Wenzel Kopta and Alfredo Viterri in recital Tuesday night, the former a violinist, the latter a pianist. The program was possessed of solidity. Mr. Kopta was heard in New York with Theodore Thomas as long ago as 1868, but Viterri is a newcomer, a willowy young man who plays with sentiment and grace.

This week Sembrich is the main musical attraction. She will be followed by Kreisler in a few days. W. F. G.

MR. AND MRS. HUSS IN SUCCESSFUL RECITALS

**Pianist-Composer and His Wife Win
New Admirers in Pennsylvania
and Ohio**

Mr. and Mrs. Henry Holden Huss appeared with great success in Titusville, Pa., on December 11, Warren, Pa., on December 13 and Sandusky, O., on December 14, in their interesting and instructive joint recitals. Mr. Huss achieved new laurels both as pianist and as composer, his own piano pieces and songs being received with the great enthusiasm. His rare pianistic art was shown in his treatment of the great Beethoven sonata, and he was also very successful with two interesting novelties, his own paraphrases of two Chopin preludes (in G minor and A major) and an arrangement of *Salomé's Dance of the Seven Veils* from Strauss's opera.

Mrs. Huss in her numbers covered a wide range of song literature and her beautiful voice and refined art lent themselves to the classic as well as to the most modern songs with thoroughly enjoyable results. Her singing of her husband's songs is naturally most interesting and satisfactory, and such songs of Huss as "It was a lover and his lass" and "Ich liebe Dich" will lend interest and value to any singer's program.

The following was Mr. and Mrs. Huss's entire program:

Fugue and Prelude, C Minor, from the "Well Tempered Clavier," Bach, Mr. Huss; "Quel Ruscelletto, Paradies," "Willst Du Dein Herz mir Schenken," Bach, "O Had I Jubal's Lyre," Handel, Mrs. Huss; Sonata Appassionata, Beethoven, Mr. Huss; "Die Soldatenbraut," Schumann, "Traume," Wagner, "Meine Liebe ist Grün," Brahms, "Après un Reve," Fauré, "Mandoline," Debussy, "La Belle au Roi," Holmes, M. Huss; two preludes, Chopin, "Gondoliera," Liszt, Valse in E Minor, Chopin, Mr. Huss; "Ashes of Roses," Foote, "It Was a Lover and His Lass," Huss, "Memory," "Life Thou Art Fair," Kroeger, "Phyllis," "Ich Liebe Dich," Huss, Mrs. Huss; "Dance of the Seven Veils," Strauss, "En Bateau," Debussy, Prelude in A Flat, Valse, Polonaise de Concert, Huss, Mr. Huss.

Hammerstein's Opera in Washington

Washington is to have a week of Hammerstein opera, beginning January 10, when six favorite operas of the Manhattan company's repertoire will be staged in the national capital. Special trains will be run each night from Baltimore to Washington for the benefit of operagoers. The operas will be offered at the Belasco Theater as follows: "Lucia di Lammermoor," with M. Tetrassini and John McCormack; "Sapho," with Mary Garden and Mr. Dalmore; "La Traviata," with M. Tetrassini and Mr. McCormack; "The Tales of Hoffmann," with M. Tetrassini and Trentini and M. Renaud; "Le Jongleur de Nôtre Dame," with Mary Garden and M. Giliert; "The Daughter of the Regiment," with M. Tetrassini and Mr. McCormack, followed by "Pagliacci," with M. Trentini and M. Zerola.

PITTSBURG'S FIRST BIG OPERATIC WEEK

**Receipts for Hammerstein Productions Expected to Reach
\$50,000 Mark**

PITTSBURG, Dec. 21.—When Oscar Hammerstein announced that he would give Pittsburgh the greatest season of grand opera in her history people took him seriously, and they are not being disappointed. The season opened last night at the Alvin Theater, with the presentation of "Lucia di Lammermoor," with M. Tetrassini as Lucia. The other parts were taken by Mlle. Severina, John McCormack, M. Polese, M. De Grazia, M. Domenico and M. Pierucci, with Oscar Anselmi as conductor. It is almost needless to say that musical Pittsburgh was out in force. To-morrow night "Tosca" will be given, with Carmen Melis; Wednesday, "Traviata," with Tetrassini as Violetta; Thursday, "Sapho," in which Pittsburghers will have their first opportunity to hear Mary Garden as *Fanny Le Grand*; Friday, "Rigoletto," with Tetrassini as Gilda; Saturday afternoon, "Le Jongleur de Nôtre Dame," with Miss Garden, and Saturday night, "Cavalleria Rusticana," with Mlle. Gerville-Réache as *Santuzza*, and "Pagliacci," with M. Walter-Villa as Nedda.

The indications are that Mr. Hammerstein will carry away \$50,000 of Pittsburgh money, as the seat sale has been large.

The largest and most enthusiastic audience of the season attended last week's pair of concerts by the Pittsburgh Orchestra at Carnegie Music Hall. The soloist was Rosa Olitzka, one of the contraltos of the Metropolitan Opera House. She sang an aria from Bruch's "Odysseus," with orchestra, and songs by Schubert, Grieg and Richard Strauss, Carl Bernthaler accompanying her on the piano. Mlle. Olitzka suffered from a cold, and was not at her best, but despite this fact she was given a splendid reception. She sang with commendable sympathy. The orchestra, Emil Paur directing, played Beethoven's second overture with great impressiveness. Schubert's "Unfinished" Symphony was the second number, but the players were not at their best in this work. Bossi's "Intermezzi Goldmanni," a suite of six pieces for string orchestra, which was played for the first time in Europe four years ago, made a favorable impression here, and as an encore Mr. Paur replayed the serenade part, which has pleasant solos. These fell to Messrs. De Backer and Altman for viola and violin.

The program closed with Nicolai's overture, "The Merry Wives of Windsor," which has not been heard here for a number of years.

The Pittsburgh Male Chorus has been strengthened by the admission of the following new members: Samuel Beddoe, tenor of the Highland Presbyterian Church; Dr. James A. Calhoun, tenor of the Seventh United Presbyterian Church; E. F. Baker, tenor; Louis H. Kennedy, baritone; Sixth United Presbyterian Church; Charles F. Heberling, baritone; Frederic Cutter, basso; Christ Methodist Episcopal Church; J. N. Bebout, basso; C. M. Rorah, basso; Smithfield Street Methodist Episcopal Church; Enoch Woton, bass.

Everything is in readiness for the Mozart Club's presentation of the "Messiah," December 30, at Carnegie Music Hall, with Florence Hinkle, soprano; Pearl Benedict, contralto; Edward Borrow, tenor, and Frederick Martin, bass, taking the solo parts. Professor J. P. McCollum will conduct the chorus. The Pittsburgh Orchestra will assist.

The first concert of the Orpheus Club, given last Thursday night, was a success. J. L. Rodrigues directed with a splendid hand. Walter C. Earnest, who sang "Cielo e Mar," from "La Gioconda," was a great

favorite. Tirindelli's "Nocturne" and Storch's "Serenade," by the club, with tenor solo and obbligato, were delightful features of the splendid program. E. C. S.

KANSAS CITY'S APPLAUSE FOR BLOOMFIELD-ZEISLER

**Pianist Heard with Much Pleasure in
Third Concert of Women's Music
Series**

KANSAS CITY, Mo., Dec. 17.—Mme. Bloomfield-Zeisler was the artist engaged for the third concert in the Women's Music Series. She was heard on Friday afternoon in the Willis Wood Theater. Although the audience was not so large as at the former concerts, it was very enthusiastic and generous with its applause. Mme. Bloomfield-Zeisler's program embraced three Beethoven numbers, two by Mendelssohn and selections by Brahms, Chopin, Grieg, Henselt, Schuett, Moszkowski and Schubert. Mme. Zeisler excels in staccato and delicacy of touch, although her technic is wonderful. The Beethoven Menuet in A flat major, Mendelssohn's "Variations Series," op. 54, and Henselt's "If I Were a Bird" were especially enjoyed.

Margaret Fowler, violinist, and Eleanor Beardsley, soprano, with Helen Fowler as accompanist, gave a most artistic recital on Saturday evening in the Casino. Music lovers of Kansas City have always been proud of Miss Fowler, and predicted for her a great future. She showed unusual talent when quite young, and began her study with François Boucher three years ago, going to Brussels for further study with Ysaye. Her progress has been remarkable. Her tones are beautifully true and firm and her phrasing is very good.

Miss Beardsley also studied in Brussels. Her voice, although not large, is high and beautifully placed, and her tones are sweet and clear. Helen Fowler played the accompaniments in good style. M. R. W.

NOTED TEACHER FOR ROCHESTER

**William H. Sherwood's Sister, Eleanor
P. Sherwood, to Enter a New Field**

CHICAGO, Dec. 20.—Eleanor P. Sherwood, the eminent instructor of musical theory, has determined to devote herself to teaching in Rochester, N. Y. Miss Sherwood, who is a sister and pupil of William H. Sherwood, the pianist, is herself a performer of note, but has preferred to devote herself entirely to instruction. O. B. Boise, now at the head of the Peabody Institute in Baltimore, was, excepting Mr. Sherwood, the only master to whom she acknowledges indebtedness for her thorough command of the subjects of harmony and counterpoint. True, she did study for a short time under eminent European masters, but with characteristic modesty she refrains from advertising herself as a pupil of any one of them, no matter how distinguished.

Miss Sherwood was her brother's principal assistant at the Sherwood Music School in Chicago. She has held some of the most important posts in the Grainger Place School, Canandaigua; St. Mary's School, Knoxville, Ill., and elsewhere. In addition to her astonishing command of the most difficult branches of musical science, she has been a frequent contributor to the leading musical publications on practically any matter whatsoever relating to her art, and is at present busily working on a new book dealing with technic.

Oumiroff Sails, but Will Return

Bogea Oumiroff, the Bohemian baritone, sailed on the *Kronprinzessin Cecelie* on Dec. 14, to fill some important engagements in London and on the Continent. These dates were arranged during his stay there last Spring, and on his return he will at once begin the tour mapped out for him by Manager M. H. Hanson.

The first performance of Max Reger's five-part chorus, "Mein Odem ist schwach," op. 110, took place recently in the Leipsic St. Thomas Church.

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LELIVA A DISTINGUISHED "PINKERTON"

Boston Opera Company's Tenor Has Won Numerous Laurels in Italian Opera

Boston, Dec. 20.—The part of *Pinkerton* in "Madama Butterfly" is a favorite with Enzo Leliva, the distinguished tenor of the Boston Opera Company, and he has sung it many times previous to the first performance of this beautiful opera of Puccini's at the Boston Opera House, Monday evening, December 13. Mr. Leliva brings to his interpretation of the part many qualifications. He is easy and distinguished in his bearing, and looks the part of the young American officer. He reads warmth and vitality into his interpretation of the music and the text, and sings with an enthusiasm that is always tempered by discretion.

Mr. Leliva sang the part with great success at a fine production of the opera in Madrid at the Royal Opera House last season. It was during his engagement at this opera house that he received a decoration from the King of Spain for his singing of *Rhadames* in "Aida." He was also complimented for his performance in this opera at La Scala Opera House by Ricordi, the critic and member of the well-known publishing house of Ricordi Brothers. The enthusiastic reception given by Mr. Leliva by the Italian audiences and the excellent criticisms in the papers there showed that his singing gave much pleasure and satisfaction to the Italian public.

Mr. Leliva will accompany the Boston Opera Company on its tour, which begins in Pittsburgh January 3, and will sing in many of the operas in which he has been successful during the first part of the Boston season, which will close January 1.

D. L. L.



ENZO LELIVA

Tenor of Boston Opera Company as He
Appears in "Madama Butterfly"

A TESTIMONIAL TO THE LATE CECIL JAMES'S FAMILY

A testimonial concert tendered to the family of the late Cecil James was given at Mendelssohn Hall, New York, on Thursday evening, December 16. A number of prominent artists gave their services and were assisted by the Mendelssohn Glee Club, Clarence Dickinson, conductor. There was a hearty response to the announcements of this concert, and the hall was well filled.

R. Huntington Woodman began the program with the Variations from Concerto No. 1, for organ, by Handel, and with fine art of registration and rhythm afforded a chance to hear the seldom-heard organ of Mendelssohn Hall under the best possible conditions as a solo instrument.

The Mendelssohn Glee Club gave the "Hymn Before Action," H. Walford Davies, and "Hush, Hush," MacDowell. The electrical beat of Mr. Dickinson reminded one of Max Fiedler. He accomplished the most splendid results of precision with the club, and made one realize the wonders of male chorus singing when brought to so high a point of finish.

Hans Kronold, cellist, contributed "Andacht," Popper; "Air Religieuse," Kronold, and "Rondo," Boccherini, which he played with much warmth of tone and crisp and sprightly technic. He commanded an encore.

Margaret Keyes, with her invariable vocal appeal, brought the first part of the program to a climax. She sang "Verbor-

genheit," Wolf; "Zueignung," Strauss; "The Hills o' Skye," Victor Harris, and "A Happy Song," Dal Riego. Miss Keyes has in her tone that quality of warmth and humanity which is absolutely compelling in its effect upon an audience, and which is her choicest vocal possession. She responded to an encore.

After an intermission, Mrs. Annie Louise David, harpist, delighted the audience with "Welsh Air" and "Will o' the Wisp," by Hasselmanns.

Mrs. Corinne Rider-Kelsey gave a brilliant and beautiful interpretation of four songs, "Er Ist's," Schumann; "Meinem Kinde," Strauss; "Long Ago," MacDowell, and "The Rainbow," George Henschel. Strauss appears to reserve most of his sense of musical beauty for his songs, and put much into "Meinem Kinde," a magically musical work, and beautifully sung. The compelling atmosphere of "Long Ago" produced its usual effect upon the audience, and with the Henschel song Mrs. Rider-Kelsey won most enthusiastic applause, and also added an encore.

Florence Austin, violinist, played sweetly Handel's Andante and Allegro from Sonata in A, and displayed a striking command of harmonics in a Musin paraphrase of Radoux's "Paroles du Coeur."

Frederick Martin, after singing a Canonette of Haydn, gave stunningly dramatic interpretations of Schubert's "An die Leier," MacDowell's "The Sea" and Ger-

man's "Song of the Sturdy North." One felt that the vocal tide of his singing would have filled a hall a score of times as big as Mendelssohn. He was greatly applauded, and came forth with encores.

The Glee Club closed the program with Schubert's "Goodnight" and "Omnipotence."

The accompanists were Mrs. Florence Wessell, Charles A. Baker, Marion Austin and Charles L. Safford, all of whom lent excellent service in this good cause. Mr. Safford rose to heights of epic splendor in his accompaniment to Schubert's "An die Leier," for Mr. Martin.

Not only was the end well accomplished for which this concert was given, but the audience was provided with genuine delight throughout. A. F.

Abercrombie Pupils in Recital

Pupils of Charles Abercrombie were heard in their second recital of the present season in Mr. Abercrombie's studio, No. 400 Fifth avenue, on Friday evening of last week. An interesting program was rendered, consisting of works by composers of the rank of Handel, Mozart, Gluck, Schubert, Halevy, Saint-Saëns and a number of

others, the performers being the Misses Schroeder, Moesch, Williamson, Gilmour, Seitz, Baxter, and Messrs. Hopping, von Marsdyke and Benadereth. Admirable work was done by each of the above mentioned, Mr. Hopping in particular distinguishing himself as the possessor of a rich bass voice, which he uses to best advantage. James C. Bradford presided as accompanist in effective fashion. At the close of the regular program, Mr. Abercrombie, who is now in his sixty-eighth year, delighted all present by singing "Thy Rebuke," from the "Messiah."

Witherspoon's Chicago Recital

CHICAGO, Dec. 18.—Herbert Witherspoon, basso, gave his first concert in this city Sunday afternoon, in Orchestra Hall. The weather was anything but propitious, and the hall was entirely too capacious for his following; nevertheless those assembled enjoyed a diversified program.

Joseph Slivinski, the Polish pianist who toured this country the season that Enrico Toselli came over as a boy prodigy, has been playing lately in Riga.

INDIANAPOLIS PIANIST IN RECITAL

Dorothy Dudley Jordan Presents An Ambitious Program—Local Musical News

INDIANAPOLIS, Dec. 18.—On Monday evening Dorothy Dudley Jordan, a young girl of fifteen, played a rather pretentious program for a miss of her age. Her performance was such as to merit favorable criticism, and her work was freely applauded by an enthusiastic audience, who were greatly pleased with her success. She opened her program with the Beethoven Sonata, op. 27, No. 2, and followed with three other groups which included "Traumerei," op. 9, No. 4, by Strauss; "The Enchantress," by Jensen; "Olav Trygvason," op. 50, by Grieg; Prelude, op. 84, Arabesque, op. 61, and "The Flatterer," by Chaminade; Prelude in C Sharp Minor, by Rachmaninoff; "The Juggleress," op. 52, No. 2, by Moszkowski; and "Polka de la Reine," op. 95, by Raff.

This recital was given in Aeolian Hall, and during the evening Miss Jordan was obliged to respond to a number of encores. She is a pupil of Nellie B. Shaffer, who received many congratulations.

The sixty-second, sixty-third and sixty-fourth recitals by pupils of the College of Musical Art were recently given in College Hall. The programs were interesting, and showed the excellent progress of a large number of pupils. Those taking part in these recitals were Ellen Thompson, Florence Dipple, Frieda Weiland, Herman H. Rahe, Beulah Waters, Maud Stone, Madge Stanley, Yacht Kennedy, Mrs. Helen Moss, Iva Carpenter, Mrs. Glendora Mugg, Bertha Seaman, Esther Hill, Ruth Hasse, Eva Moldthan, Frances Foster, Lorenz Gemmer, Marion Stoner, Raymond Work, Charlotte Clark, Wilber Igelman, Ethel Hill, Ruth Smith, Elizabeth Frasch, Harold Yount, Whitney Porter, John Rebenack, Berthelda Klausman, Mabel Walters, Corinne Dooley, Mary Fugate, Helen Slinker, Myla Reader, Videt Brown, Mary Mitchell, Kathleen Dyer, Faye Murphy, Marie Roesener, Merle Gosney, Mary Harter, Henry Holton, Ernest Spickelmier, Mrs. James A. Moag, Ruth Mering, Lucile Goodwin, Vera K. Mullin, Adah Whitted, Lulu Huffman, Ruth Jewell and May McCain.



DOROTHY DUDLEY JORDAN

On Friday evening Hanna Wolff Freeman, pianist, was heard in a recital which was given under the auspices of the Indianapolis Federation of Teachers for the benefit of the hospital fund of that association. Mrs. Freeman's program included four of the Mendelssohn "Songs Without Words" and Scherzo, op. 16, No. 2, by the same composer, Sonata quasi una Fantasia, op. 27, No. 2, by Beethoven, Nocturne, op. 27, No. 2, and Three Scotch Dances by Chopin, Arabesque No. 2, by Debussy, Etude en forme de Valse by Saint-Saëns, "Erlkönig" and "Das Wandern" by Schubert-Liszt, and the Twelfth Rhapsodie by Liszt. It was easy to select the Debussy Arabesque and the Liszt Rhapsodie as the numbers in which Mrs. Freeman excelled. In these she played with much skill, and her interpretations were very pleasing, but in the other numbers she appeared to be ill at ease, as both her pedaling and her technic were at fault. She received a handsome floral tribute from some of her many Indianapolis admirers, and during the evening she responded to two encores.

G. R. E.

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FRANCES ROSE, Soprano of the Berlin Royal Opera, later at the Metropolitan.	FLORENCE WICKHAM, Mezzo-Soprano Covent Garden, London, now at the Metropolitan.
MARGARETHE MATZENAUER, Mezzo-Soprano of the Royal Opera, Munich.	HANS TÄNZLER, First Dramatic Tenor Carlsruhe and Munich Royal Operas.
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RACHMANINOFF STIRS BOSTON

His Symphonic Poem on "The Isle of the Dead" Makes a Profound Impression—Other Recitals of the Week

BOSTON, Dec. 20.—It may be that some day I shall succumb to the absurd temptation of the egotist to write "Musical Memories," and if I do, one of the chapters in that book will be devoted to Sergei Rachmaninoff as a man and a musician, and his memorable appearances with the Boston Symphony Orchestra in Symphony Hall, Boston, on the 17th and the 18th of December, 1909.

For Mr. Rachmaninoff, a tall man in a frock coat, or even in the abominable claw-hammer, is a remarkably and rather inexplicably impressive figure. Gentlemen have stood before upon the stage of Symphony Hall, but magnetism seems fairly to ooze from this quiet, self-contained, well-groomed individual, who played his own C Minor Concerto with compelling fire and mastery, and conducted his extraordinary symphonic poem after Boecklin, "The Isle of the Dead," with astonishing authority and communicativeness.

The Rachmaninoff of this symphonic poem is indeed a great man. The pictures of Boecklin have been the source of more than one musical inspiration.

I do not know of any music more utterly subjective. Contemplating the picture, the composer is wrapped in thought. For him there is no public. It is by chance that the music has qualities that will attract audiences in general. He takes an enormous modern orchestra and improvises upon it as casually and as readily as you or I would splash off a few chords on the piano. The technique, the instrumentation of the piece, are monumental, but these significant attributes pass unnoticed in the presence of greater things, for art conceals art, and the psychology of the piece, the force of its overmastering mood, are felt to a degree beyond adequate expression in type.

No modern master of the symphonic poem has wrought more convincingly, with more continuity of thought and depth of feeling. Rachmaninoff is not a great inventor of themes, but here, it seems to me,

he has put his soul upon paper to a degree only equalled by such a master as Thomas de Quincy, in the marvelous pages of "Dream Fugue."

The concerto is a brilliant virtuoso piece, strongly rhythmic, richly colored, and in the first movement exceedingly well constructed. It could well be studied as a model of effective writing in the most modern and legitimate vein, for piano and orchestra. If another pianist than Mr. Rachmaninoff had played the slow movement it would probably have dragged and simmered, but as heard on this occasion it made a genuine impression.

On Monday evening, the 14th, a concert was given by Ernst Perabo, the revered pianist whose name has stood so long for the highest art in this city. Mr. Perabo was assisted by Alwin Schroeder, cellist, and Mrs. Birdia Huntress, pianist. The classic program consisted of a conventional and melodious duo for two pianos, by Rheinberger; the A Major Sonata for 'cello and piano, Beethoven; Mendelssohn's "Variations Series"; 'cello solos—Courante in G, Sarabande in C Minor, Gigue in C Major, Bach; Waltz for two pianos, Nicolai von Wilm. Mr. Perabo gave an excellent, brilliant and musically performance of the Mendelssohn variations; another pianist receiving the tribute that was his would have added to the program.

On Tuesday evening Mr. and Mrs. David Mannes played at Jordan Hall, the program offering a Sonata in F Minor, by Locatelli; Brahms's D Minor Sonata, a new sonata by Pierné, a work which proved of exceptional interest.

On Friday morning, at the Tuileries, Charles Hubbard, tenor, made his first appearance in this city, singing songs by Schumann, Wolf, Strauss, Puccini, Handel, Loeffler, Schneider, F. J. Weed and Chadwick. Mr. Hubbard was assisted by Olive Whitely Hilton, violinist, and Mrs. Charles White, accompanist. The future should hold much for Mr. Hubbard, because he has a voice of unusual beauty and expressive capacity, temperament and a versatile intelligence. O. D.

TWO NOVELTIES BY ST. LOUIS SYMPHONY

Mr. Zach's Orchestra Performs with Bloomfield-Zeisler as Soloist

ST. LOUIS, Dec. 18.—The performances of the Symphony Orchestra last evening and this afternoon, under the directorship of Mr. Zach, were among the best concerts that have ever been given here by a symphony orchestra. Two of the numbers were entirely new to St. Louis—the Sibelius "Symphony No. 1, in E Minor," and Berlioz's Overture to "King Lear." These were rendered in excellent style, and were followed by Charbrier's "Espana" Rhapsodie. A very fine audience attended on Friday evening and was ever ready to show appreciation by rounds of applause.

Mme. Bloomfield-Zeisler was the assisting soloist. She played the Moszkowski "Concerto in E Major," accompanied by the orchestra. This was wonderfully rendered. So well was it liked, in fact, that the artist was called upon for two encores, a Chopin Waltz and a staccato study. This afternoon's concert was characterized by a number of box parties given by the younger set of the city, and was also well attended.

At the "Pop" concert last Sunday the orchestra performed Mr. Zach's "Oriental March," and it so captivated the audience that its repetition was made necessary. There was no soloist, but the program was sufficiently diversified to keep the large audience entertained every minute.

H. W. C.

S. C. BENNETT

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SINGS AND "ACTS" SONGS OF FRANCE

Mme. Arnaud Gives a Delightful Exposition of Old-Time Music

A unique entertainment was that given last Saturday night by Mme. Anna Arnaud, mezzo-soprano, at Carnegie Lyceum, New York. Its purpose was to illustrate the growth and character of French songs of divers types, from the era of the Trouveurs, who flourished during the thirteenth and fourteenth centuries, down to the close of the seventeenth century. Aside from these, there were folk songs of the various provinces of France. George Barrère, of the New York Symphony Orchestra, varied the entertainment in an agreeable manner with several flute solos.

Mme. Arnaud's effective interpretation of the songs was immensely enhanced in interest by the novel manner in which they were rendered. The stage was tastefully set to represent a park, and behind a thick clump of bushes was concealed a piano. For each group of offerings the singer was arrayed in a costume of the period which the music represented. Each song was "acted," not only with subtle modulations of the voice, but with appropriate gestures and variety of facial expression besides. No nation has ever approached the French for superlative grace and piquancy, and Mme. Arnaud is typically French. Her opening selections by Sire Chatelain de Coucy, Comte Thibaud de Champagne, Adam de la Halle and Guillaume de Machault proved highly interesting little pieces, some of them not more than a dozen bars in length. They are essentially in the character of recitatives, and are written in a tristful minor mode, simple harmonies sustaining the voice. The longest of these, the "Lament for the Death of

Renaud," relates a pathetic little tale of a young wife who learns of the death of her husband when she goes forth to meet him on his return from a long absence. The importance of the music is greatly subordinate to that of the words, and these Mme. Arnaud declaimed with a simple pathos that was very affecting.

The succeeding numbers, by Francis I. and Henry of Navarre, are charming little conceits, so full of unaffected melody as to prove that modern composers might profitably learn a few lessons in this connection from their royal predecessors. They fairly bubble with sparkling humor, which the singer revealed so delightfully that her words were frequently punctuated by the laughter of her hearers. As for the folk songs, they served admirably to display the artist's versatility, besides being lovely in themselves.

M. Barrère's contributions consisted of a melodious sonata by Leclair and a Minuet and Arabesque by Debussy. Mozart once said that nothing could be worse than a flute, unless perchance it were two flutes. He had not heard M. Barrère, or he would have decided that a flute well played is scarcely excelled in beauty by any other instrument.

THOMAS ORCHESTRA'S BEETHOVEN CONCERT

139th Anniversary of Composer's Birth Commemorated by a Special Program

CHICAGO, Dec. 20.—In accord with a long established custom, the Theodore Thomas Orchestra gave its annual Beethoven program last Friday, the day commemorating the 139th anniversary of the birth of that composer. The perpetuity of this function, which originated with the late Theodore Thomas, is always well observed and respected by the patrons of the orchestra, but the task devolving upon the director has its difficulties in arranging a program not by reason of paucity in material, but through the character of masterpieces that may appear threadbare. Director Stock on this occasion strategically offset possible monotony by opening his program with Bach's D Major Suite, which admirably served chronologically in advancing to the Beethoven leadership.

This was done admirably and artistically, and was succeeded by the first of the nine immortal symphonies. This was interesting inasmuch as it showed the formation period of the Beethoven genius. At a time golden in promise, when the symphony was not an unusual creation, although the C Major Symphony is far from the dignity and uplift possessed by the C Minor or Eroica, it is a remarkable composition considering the time of its creation. It can well be compared with symphonic works of protagonists, and will stand the contrast with favor for itself.

The reading of the seventh symphony has long been one of the masterly achievements of this orchestral body, and during the interim it has reposited in the archives of the library (over five years) its revival on this occasion was exceedingly well timed, the players exercising the utmost nicety of attack and finish, at the same time giving a vigorous tonal valuation to the great work. C. E. N.

Taft to Hear Hammerstein Opera

At least four of the six performances of Hammerstein opera in Washington, D. C., will be graced by President Taft. Mr. Hammerstein offered Mr. Taft a box for the entire week, and the President accepted with the statement that he would personally attend four performances.

"Musical America" as an Xmas Gift

NEW ROCHELLE, N. Y., Dec. 13, 1909. To the Editor of MUSICAL AMERICA: I enclose check for renewal of subscription for a friend for the year 1910. I am sending it in early, as I want to use it as a Christmas gift.

CHARLES ANDRE FILLER.

TILLY KOENEN WITH ST. PAUL SYMPHONY

Soloist at Season's Fourth Concert—Winona's Enterprising Orchestra

ST. PAUL, Dec. 18.—The fourth symphony concert of the season by the St. Paul Symphony Orchestra, Walter H. Rothwell, conductor, was a happy occasion from various points of view. The music lovers were gratified by its artistic features, the management by the large attendance and the public-spirited by the municipal pride evidenced in the organization.

The orchestra gave an excellent account of itself in Mendelssohn's "Scotch" Symphony. With penetrating discrimination Conductor Rothwell brought to light the characteristic features of the work and presented it with precision and authority commanding the respect and admiration of an audience which filled the large auditorium. Other orchestral numbers were Liszt's Symphonic Poem No. 4, "Orpheus" and Svendsen's "Norwegian Carnival," both heard for the first time in St. Paul.

Tilly Koenen was the soloist. The young singer demonstrated the excellent quality and power of her voice and the sincerity of her work in the big scena and aria, "Ah, Perfido," by Beethoven. Richard Strauss's "Hymnus," Max Fiedler's "Die Musikanten" and Hugo Wolff's "Er ist's," in which the singer made her second appearance, were received with an enthusiasm which resulted in a repetition of the two last numbers.

Aurelia Wharry, the St. Paul soprano, met with pronounced success as the assisting soloist with the Winona Symphony Orchestra, Carl Ruggles, conductor, at its opening concert of the season. Miss Wharry sang, with orchestra, Bemberg's "Chant Hindou," and, with piano accompaniment, by Horace Seaton, the following songs, in which she aroused much favorable comment on the beauty and skilful use of her voice: "Wenn ich frueh in den Garten geh," by Schumann; "Nur wer die Sehnsucht kennt," by Tschaikowsky; "Die Bekehrte," by Max Strangl; MacDowell's "Long Ago, Sweetheart Mine" and Whelpley's "Catch Not My Breath," "Go Not Happy Day," from the Maud cycle.

This concert marked the opening of the third season of the Winona Orchestra, an organization supported by a community much smaller than the average city supporting an orchestra, and in a spirit of enthusiasm and appreciation which is an inspiration to the organization and its musically conductor.

The season's program includes five symphony concerts and two public rehearsals. F. L. C. B.

PELTED WITH FLOWERS

Kitty Cheatham Wins the Hearts of Brooklyn Children

For the benefit of the Brooklyn Free Kindergarten Association, Kitty Cheatham gave one of her delightful matinées at the Brooklyn Academy of Music on Saturday afternoon, December 18. That the house was literally packed with children goes without saying, and that they seldom, if ever, enjoyed themselves more is equally true.

They pelted her with flowers, and at the close of the entertainment she was fairly buried in them. Miss Cheatham was as irresistibly charming as ever in her winsome manner of telling stories and singing songs. One of the numbers on her program which came in for some of the warmest applause of the afternoon was her own dainty composition, "The Christmas Party." Aside from that, however, there were Arthur Sullivan's "The Little Gray Lamb," a trio by Harvey Worthington Loomis, consisting of "Six Little Eskimos," "The Wigly Wagly Polliwog" and the "Turkey Gobbler," not to mention a number of things which were received with an equal amount of favor by all her hearers, young or old.

MAUD POWELL	
CARNEGIE HALL	WEDNESDAY EVENING DEC. 29
WITH THE NEW YORK	
PHILHARMONIC SOCIETY	FRIDAY AFTERNOON DEC. 31
GUSTAV MAHLER, Conductor	
H. GODFREY TURNER, 1402 Broadway, New York	

DETROIT HAS WEEK OF ITALIAN OPERA

Blanche Fox Company's Principal Luminary—Symphony Orchestra Opens Season

DETROIT, Dec. 18.—The National Grand Opera Company gave us a week of Italian opera by an entire Italian company, with the exception of Blanche Fox, the Boston contralto. The engagement opened with a really creditable performance of "Aida," what was lacked in chorus and stage settings being made up in a cast of principals who sang with a vim and dramatic effect that created intense enthusiasm among the audience, composed largely of compatriots of the artists. Signor Bataini sang *Rhoades* superbly, to the satisfaction of his admirers, who heard him when he was here with the Aborn company. Mme. Fréry is new here, and gave a most interesting portrayal of *Aida*.

Miss Fox delighted every one with the beautiful quality of her voice and her artistic singing. Most of the work of the week fell to her lot. Tuesday night "Lucia" was given, with Mme. Zavashi in the title rôle. At the Wednesday matinée and Friday evening, "Trovatore" was presented, with "Carmen" Thursday, "Rigoletto" Saturday matinée, and "Cavalleria Rusticana" and "Pagliacci" Saturday evening. The "Trovatore" performance was crude. It seemed that the singers did not know their parts, and Bataini often came in a measure too late. Mme. Fréry was in poor voice also. Miss Fox alone seemed at home in her part, and redeemed a decidedly poor performance by her splendid work. Angelini, as conductor, held the orchestra under control and assisted the singers materially on all occasions.

The Detroit Symphony Orchestra opened its season Tuesday evening with Shanna Cummings, of New York, and Tlyce Cullyford, pianist, of this city, assisting. They began poorly with the overture, and didn't seem to regain their balance all evening. Mrs. Cummings-Jones sang most beautifully and was encored repeatedly. Miss Cullyford played a Schwarwenka concerto and acquitted herself nobly. C. S.

A. G. SALMON'S SEASON

His Programs of Russian Music to Be Heard in Many Cities

BOSTON, Dec. 20.—Alvah Glover Salmon, the pianist, formerly of this city, but now a resident of New York, is enjoying his usual success this season in his decidedly unique lecture-recitals on Russian music. These recitals are the result of personal investigation and study by Mr. Salmon in Moscow and St. Petersburg, and he has many interesting manuscript compositions by the prominent modern Russian composers. He has many important engagements, extending entirely through the season to May 15.

Among the cities which Mr. Salmon will visit in the New England States will be Boston, Lynn, Melrose, Winthrop, Taunton, Lexington, North Adams, Amherst, Gloucester, Salem, Fall River, Woburn and Lowell, Mass.; Manchester, Nashua and Keene, N. H.; Providence, Woonsocket, Pawtucket and Westerly, R. I.; Winsted, Bridgeport, Waterbury and Norwich, Conn. Mr. Salmon will also appear a number of times in New York, Pennsylvania and New Jersey cities this season.

Plans are already being made for next season, when he will tour the South and Middle West. His lecture-recitals prove of particular interest to universities and educational institutions generally. D. L. L.

BERGEY SCHOOL CONCERT

Chicagoans Appear to Good Advantage in Miscellaneous Programs

CHICAGO, Dec. 20.—Pupils of the Bergey School of Music appeared in an interesting recital at Steinway Hall on Thursday evening, December 16. Over thirty talented young performers provided a long and interesting program, which was admirably calculated to show off the excellence of their training. Schumann, Verdi, MacDowell, Grieg, Chopin and Mendelssohn were a few of the composers represented and all of the works were interpreted in a praiseworthy manner.

Another concert was given on Saturday evening, December 18, when Theodore Bergey, baritone; Signor Vito Marrone, tenor; Laura Hess, soprano, and Mrs. Theodore Bergey, pianist, performed a delightful program. Mr. Bergey's admirable baritone was heard to the greatest advantage in the

"Pagliacci" prologue, "Lend Me Your Aid," from Gounod's "Queen of Sheba," and in a duet with Signor Marrone, "Guarda che Bianca Luna," by Campama. His work was received with every mark of appreciation by those present, as was that of Signor Marrone, who gave in addition to his share in the duet a group of Italian and Sicilian folk songs. Miss Hess, in Arditi's "Il Bacio" waltz song, disclosed a clear, flexible soprano of much beauty and excellent schooling. She also sang Roedel's "I Couldn't—Could I?" Mrs. Bergey, a pianist of exceptional skill and technical attainments, played the difficult "Rigoletto" transcription of Liszt with much brilliancy.

CINCINNATI HAS A BUSY WEEK OF MUSIC

Heermann-Adler-Sturm Trio, Musical Art Society and Orchestra Give Concerts

CINCINNATI, O., Dec. 20.—Important musical events in Cincinnati last week included the concert of the Heermann-Adler-Sturm Trio in Memorial Hall, Thursday evening; the concert of the Musical Art Society, under the direction of Edwin W. Glover, in the Odeon on the same evening, and the concerts of the Cincinnati Symphony Orchestra, under Mr. Stokowski's baton on Friday afternoon and Saturday evening, in Music Hall.

The Heermann-Adler-Sturm Trio was greeted by a very appreciative audience, and the program throughout was well received. The trio was assisted by Mrs. Ora Fletcher, soprano.

The Musical Art Society was heard for the first time this season. The program embraced the smaller forms of vocal compositions from the sixteenth and seventeenth centuries, as well as some of the more brilliant modern works, and the renditions showed splendidly the capability of this chorus.

The symphony concerts included Brahms's Symphony in F, No. 3; Beethoven's Aria "Ah, Perfido," sung by Tilly Koenen; Mendelssohn's Overture "Hebrides"; a group of Brahms's Gypsy Songs, by Miss Koenen, and Smetana's Symphonic Poem "Vltava." Mr. Stokowski is growing in public favor at each performance. Miss Koenen made a decidedly favorable impression. F. E. E.



Prof. Frederick Zuchtman

SPRINGFIELD, MASS., Dec. 20.—Professor Frederick Zuchtman, eighty years old, a veteran musician and for many years a resident of this city, died at his home in Marblehead on Dec. 7, after an illness of about three years. Professor Zuchtman came to this city in the early '70's and lived here for more than ten years, during which time he became widely known, not only as supervisor of music in the schools of this city, Hartford, Conn., and Holyoke, but also as a musical director and the organizer of local musical societies. While a resident of this city Professor Zuchtman became a weekly lecturer on public school music in the New England Conservatory of Music at Boston, and was recognized as one of the first musical teachers in the country.

Mrs. H. M. Smith

BOSTON, Dec. 17.—Mrs. H. M. Smith, whose name as a soprano singer was known to the music-loving public throughout the entire country up to her retirement a few years ago, died suddenly in the Relief Hospital yesterday. She was seventy-one years old. Mrs. Smith, who was known intimately among her musical and professional friends as "Sue" Smith, was the widow of Henry M. Smith, who died a few years ago, and who was prominent as a pianist and teacher. She was a member of several prominent church quartets and had been actively associated with such singers as Henry C. Barnabee, Myron Whitney, William J. Winch, William H. Fessenden and others who have been famous. With Mr. Barnabee and Arbuckle, the cornet soloist, Mrs. Smith formed the Barnabee Concert Company, which toured the country for many years.

VAST AUDITORIUM FOR CHORAL MUSIC

Carl Stoeckel Is Building It to Educate His Neighbors in Connecticut

WINSTED, CONN., Dec. 19.—For the musical education of Litchfield County, Carl Stoeckel, patron of the Litchfield County Choral Union, which includes five societies and 600 members, is having the largest private auditorium in America built on his premises in Norfolk. The auditorium will be "private" in the sense that no money will be collected at the doors or within its walls. Mr. Stoeckel says he will expend about \$10,000 annually in the work of educating his neighbors to a proper appreciation of music. He has given out the following statement:

"The nearest gateway to divinity is by the road of truth. In art we shall not find truth if we look at the pasteboard scenery and the tinsel of the operatic stage, so freely exploited by commercial managers as educational and even consecration. We must look for it rather in the great choral and orchestral works which are standing the test of the ages, and which appeal to the poetry and imagination of every pure nature. To such an end our organization is committed."

The union will begin rehearsals early next month preparatory to singing Verdi's Requiem Mass and Coleridge-Taylor's Indian music on June 1 and 2. Mr. Taylor has accepted an invitation to come from Europe to conduct his own composition.

BAGBY MUSICAL MORNING

Samaroff, Gerville-Reache and Edmond Clément the Entertainers

Artists who performed at the third Bagby Musical Morning at the Waldorf-Astoria Monday were Mme. Gerville-Reache, of the Manhattan Opera; Edmond Clément, of the Metropolitan, and Mme. Samaroff.

Mme. Gerville-Reache sang two groups of songs in English, French and German. M. Clément's numbers included French arias and songs. Mme. Samaroff played compositions of Chopin, MacDowell and others. She was delightful in her two Chopin selections, the Nocturne in F sharp major and the Presto finale from the Sonata in B minor, and her playing throughout was marked by the daintiness and delicacy of expression always to be expected of her. The hall was crowded.

"Hänsel und Gretel" at the Metropolitan

Humperdinck's "Hänsel und Gretel" had its first performance of the season at the Metropolitan Opera House on Tuesday evening. The cast included Hänsel, Marie Mattfeld; Gretel, Bella Alten; Die Hexe, Anna Meitschik; Gertrude, Florence Wickham; Sandmännchen, Lenora Sparkes; Tammannchen, Lillia Snelling; Peter, Otto Goritz.

Chicago Baritone's Berlin Debut

BERLIN, Dec. 16.—Kirk Towns, the Chicago baritone, made his debut in opera here

last evening as *Giorgio Germont* in "Traviata," at the new Volks Opera House. Rachel Frease Green, who is also an American, appeared as *Violetta*. Both scored successes.

Mrs. MacLennan (Florence Easton), of the Berlin Royal Opera, sang for the first time in the provinces at the Stuttgart Royal Opera House in "La Bohème." Mrs. MacLennan will appear at Edinburgh in February in two performances of the "Nibelungen Ring." This will be the first time it has been given in Great Britain outside of London.

"LE JONGLEUR" HAS NEW ORLEANS DEBUT

Massenet Opera Proves More an Artistic than a Popular Success There.

NEW ORLEANS, Dec. 18.—Massenet's "Le Jongleur de Notre Dame" was given its première here on Tuesday last to a large and representative audience. Nuibo sang the part of the *Juggler* with fine effect, and the young tenor can count his portrayal of this rôle as his best success here thus far. Others in the cast who deserve commendation are Cargue, Chadal and Delaxe. This opera does not bid fair to become one of the popular successes, but the consensus of opinion is that the work is of excellent quality and one which connoisseurs will occasionally hear with delight.

Nina Alciatore, the young chanteuse légère who made so signal a success at her début here in "Manon," left during the week for France, where she is to fill an operatic engagement. While in this city Miss Alciatore was coached by Jane Fiedor-Camoin, former prima donna.

Eugenie Wehrmann-Schaffner, of this city, pupil of Pugno and Moszkowski, is expected to arrive home shortly. Mrs. Schaffner has been living in Paris for the last three years, and has met with success there. She is remembered as one of the most accomplished pianists this city has ever claimed for its own.

Paul Jones's lecture on "The Dance Form" was well received by the Music Teachers' Association, before which many excellent lectures have been given.

At the first musical of the Philomèle Cercle Anita Gonzales was heard in several piano selections. Miss Gonzales possesses a brilliant and reliable technic. H. L.

Dr. Mendelssohn's Accompaniments Please

At the charity concert given in the Waldorf-Astoria last Tuesday afternoon the main feature of the occasion was the splendid singing of Sophie Traubmann, the well-known soprano. Her success was materially aided by the splendid accompaniments furnished by Dr. J. Mendelssohn. Accompaniment is an art in which many of the most famous pianists often find themselves hopelessly at sea, and an accompanist of the type of Dr. Mendelssohn is a notable rarity. With Mme. Traubmann he will again appear at the German Hospital on Sunday.

GREAT THROG IN CARNEGIE HALL FOR NORDICA-CARRENO RECITAL

[Continued from page 1]

Valse in A Flat, op. 42. If exception might be taken to anything in an otherwise perfect performance, it might be to the extremely slow tempo at which she did most of the polonaise, and which appeared incompatible with its headstrong, impetuous, martial character.

The manifest joy with which the vast audience received the lovely "Barcarolle," "Hexentanz," and "Concert Study" of MacDowell seemed almost in the nature of a rebuke to that enormous majority of pianists who assiduously cultivate a snobbish attitude towards the American composer. Again encores had to be granted, this time consisting of the player's own dainty "Mia Teresita" waltz and Liszt's Sixth Hungarian Rhapsody. No less than nine times had she to return to bow acknowledgment to the applause which these elicited.

As for Mme. Nordica, she was lionized no less than her illustrious colleague, and after her first group of songs was fairly deluged with wreaths and bouquets. She was in excellent vocal fettle. Strauss's "Allerseelen," Schubert's "Gretchen am Spinnrad," Weingartner's "Liebesfeier," Debussy's "Mandoline," Palhadile's "Psyche," Schubert's "Erlking" and several less find fault.

ser numbers were her scheduled offerings. To these she added Schumann's "Nussbaum," Leoncavallo's "Mattinata," and Brünnhilde's opening lines from the second act of "Die Walküre." It goes almost without saying that the greatest heights attained by the singer were in the two Schubert, the Schumann and the Wagner numbers, not only because musically they are miles above the rest of her songs, but because better than any others they afford her scope for those qualities wherein she particularly excels. There is no singer today who can deliver the "Gretchen am Spinnrad" with such tear-compelling poignancy, or who can declaim the "Erlking" with such a variety of thrilling dramatic accents. When sung in this manner these frequently heard compositions can never become hackneyed. And what a rarely beautiful flow of sustained legato was that with which she gave the entrancing "Nussbaum"! Not only by subtleties of tone and verbal emphasis does Mme. Nordica endeavor to bring out the very essence of the text, but gestures and significant facial expression lend eloquent assistance besides. Purists may, of course, object to any procedure which does not constantly keep the concert singer in the "dignified" attitude of a graven image on the stage, but no genuine music lover will ever complain.



Gertrude Damon, former instructor in music at Smith College, Northampton, Mass., and John Vincent Fothergill were married recently in Auburndale, Mass. They will live in Hartford, Conn.

A special musical program was given by Evelyn Tyson, organist, and the quartet of the First Presbyterian Church, Atlantic City, December 5, to mark the last service held in the 50-year-old building.

The Eintracht Orchestra, of Newark, N. J., of which Louis Ehrke is conductor, gave its first concert this season in that city December 13. Gertrude Karl, contralto, and Katherine Eyman, pianist, assisted.

Domenico Leonelli, a young Italian singer, who has been a resident of Kenosha, Wis., for a few years, has returned to Rome, where he will take a full course in the College of Santa Cecilia. The young man has an exceptional tenor voice.

The orchestra school connected with the Newark Turnverein, gave the first of its concerts this season under the direction of Conductor Bernard Boese in that city December 12. The soloist was Gertrude Sauer, soprano.

Emil Liebling, the Chicago pianist, who visits Milwaukee-Downer College, at Milwaukee, at regular intervals during the college year, recently gave the second in a series of four recitals in Merrill Hall at the college. Professor Liebling held the close attention of his audience in a Beethoven program.

The Detroit String Quartet gave excellent concerts in that city on Wednesday afternoon and Thursday evening of last week, and continued the splendid work of earlier in the season. Mme. Ruegger-Lichtenstein was soloist, and delighted every one with her beautiful full tone and artistic effects in phrasing.

Under the direction of R. A. H. Clarke, instructor of music in the public schools of Derby, Conn., an excellent musical program was presented, December 15, for the Colonial Club of Meriden. Mr. Clarke also directed recent concerts by the Westerly, R. I., High School and the Derby High School.

"The Daughter of Jairus" was presented by a large chorus and an orchestra of twenty-four pieces at the Methodist Church of Pittsfield, Mass., December 12, under the direction of Charles F. Smith. The solo parts were taken by Fred T. Francis, basso; C. L. Hoyt, of Springfield, tenor, and Maud Smith, soprano. Ruth L. Savage presided at the organ.

Mrs. William Hagerman Graves, formerly Carolyn Elliot, of Milwaukee, whose singing has won much praise from Boston critics, recently appeared at the Athenaeum in Milwaukee in a concert made up of French and English numbers that were highly appreciated. Mrs. Graves has since returned to Boston, where she will appear in concert this winter.

The Russian Symphony String Orchestra, under Modest Altschuler, played at a concert in aid of the mission work of the Diocesan Auxiliary to the Cathedral of St. John the Divine, Friday afternoon, December 17, at the residence of Mr. and Mrs. Alfred Duane Pell, No. 929 Fifth avenue, New York. Alice Preston sang and Hans Kronold played cello solos.

The engagement of Edith Moxom Gray as soloist with the Seattle Symphony Orchestra again this season has brought her many congratulations from her home city of Tacoma. Mrs. Gray is accounted one of the finest concert pianists in the Northwest, and has received very general recognition among leading musicians and the musical public.

A very unusual recital was given, December 15, in St. Louis, in the form of a two-piano recital by Harold Randolph and Ernest Hutchinson, of Baltimore. The concert was under the auspices of the Mary Institute Alumni Society, and was in the

nature of a benefit. Mrs. A. I. Epstein assisted the artists and an excellent program was rendered.

The Christmas music at the Arch Street Presbyterian Church, Eighteenth and Arch streets, Philadelphia, will be given on Sunday, December 26, when the double quartet and chorus choir, under the direction of Laura M. Wood, organist, will be assisted by Mrs. Dorothy Johnston-Baseler, harpist, and Edith Wood, violinist. There will be a special half hour of music at 7:30 P.M., before the usual evening service.

Old English, French and American songs, the latter including MacDowell's "The Swan" and "A Maid Sings Light," and Ethelbert Nevin's "Twas April" and "The Nightingale's Song," were rendered by Emma Jaillet in a recital given December 10 at Morristown, N. J. Mme. Jaillet was assisted by Mrs. Miltonella Beardsley, solo pianist. The accompanist was J. Sebastian Matthews.

Dr. William Harper, dean of the Lawrence Conservatory of Music at Lawrence College, Appleton, Wis., opened his out-of-town musical season on December 14, when he appeared in "The Messiah," under the auspices of the Tabor College Conservatory of Music at Tabor, Ia. Critics at Tabor were enthusiastic over his work. Dr. Harper is a basso, and has many seasons.

Mrs. Edward E. Fisher, who for the last nine years has been solo contralto in King Avenue Methodist Church, Columbus, has accepted the same position in Wesley Chapel Methodist Church, that city, and has already entered upon her new duties. Mrs. Fisher is among the most prominent church singers in Columbus. She received her training with the late Otto Engwerson, H. B. Turpin, and latterly with Millicent Brennan.

The Saturday Afternoon Music Circle of New Orleans held its second musical at the residence of its president, Mrs. O. Joachim, recently. Mrs. F. W. Bott, in addition to leading the choruses, gave several vocal selections in her usual fine style. Henry Wehrmann played viola solos, and Helen Pitkin-Schertz, harpist; Mme. Lavedan, cellist, and Elvira Adams, violinist, played a trio. J. Norris Herring, the organist, gave two piano selections. Mary Moloney was accompanist.

A rather unusual practice is being followed by the Allis-Chalmers Company, one of the largest machinery manufacturing concerns in the world, at its Milwaukee plant. Every Thursday the band of the company, made up of employees of the big plant, gives a concert during the noon hour to the other employees. The band, under Professor L. S. Wiggins, a band leader of wide experience, has developed into a splendid musical organization.

Mary E. Davis entertained the MacDowell Club at her home, Condon street, Providence, December 13. The program consisted of a paper on "Weber" by Sarah Sanborn; piano solos by Miss Sanborn, Edith Davis and Mrs. Jerome Farnum; two Moszkowski numbers for violin and piano, by Alice A. Hunt and Gertrude Lawson; a group of songs for soprano, sung by Clara Briggs, and Beethoven's Fifth Symphony, played by Mrs. Thomas J. Griffen and Mrs. Jerome Farnum.

An unusually attractive program was arranged by the Liederkrantz Club of St. Louis for December 18, under the direction of Richard Stempf. Assisting the male and mixed chorus were Mrs. A. I. Epstein and George H. Sheffield, of St. Louis, and Gustav Holmquist, of Chicago. The male chorus of seventy voices and the women's chorus of eighty voices united in rendering a selection from "The Page and the King's Daughter." Frederick Fischer conducted the orchestra.

Ethel Louise Henderson, pianist, and Mme. Beatrice Bowman, soprano, appeared in the first of a series of musicals December 14, at the house of Mrs. Luther D. Wishard, of Montclair, N. J. Mme. Bow-

man's singing and charming personality won her audience's high favor. Miss Henderson, a pupil of Julian Pascal, and herself the successful teacher of a large class in piano, delighted her Montclair audience by her sympathetic interpretations and excellent technic.

Teresa Carreño was the principal soloist at the fourth Sunday night concert in the Metropolitan Opera House. She played with great temperamental ardor, energy and poetic feeling, and was recalled four times after her performance of Tchaikowsky's Concerto in B Flat Minor. Her other numbers were Schubert's Impromptu, opus 90, No. 2; the Schubert-Liszt "Soiree de Vienne," No. 6, and the Schubert-Tausig "Marche Militaire." She played her own waltz, "Mi Teresita," for an encore.

In his 107th public organ recital at the College of the City of New York, on Wednesday, December 22, concluding his present series, Professor Samuel A. Baldwin played Tricker's Concert Overture in C Minor, Guilman's Offertory on Two Christmas Hymns, op. 19, No. 2; Bach's Prelude and Fugue in A Minor; Rubinstein's "Kamennoi Ostrow," op. 10, No. 22; Jacques Lemmens's Pontifical Sonata; Rachmaninoff's Melody in E; and Elgar's Pomp and Circumstance, op. 39, No. 1.

Marion Greene, baritone, and Ferdinand Steindel, pianist, were heard in recital recently at the Odeon, Indianapolis. Mr. Greene had been heard in Indianapolis on previous occasions, and was warmly welcomed. After each group he was compelled to respond to encores. There were selections by Elgar, Whelpley, Coleridge-Taylor, Wathall, Schneider, Verdi and Wetzler on his program. In addition to playing the accompaniments for Mr. Greene, Mr. Steindel appeared as soloist in Sonata, op. 27, No. 2, by Beethoven.

Mrs. Herbert W. Hemphill and Evelyn Tyson, of the Crescendo Club, Atlantic City, the latter organist at Beth Israel Temple, gave a "musical soiree" at the former's home here, December 12. They were assisted by Bessie Munson in whistling solos, and by Nan Hackett Cooper, contralto, soloist and voice teacher, of Philadelphia. The piano numbers by the hostesses were Mendelssohn's Concerto in G Minor, Chopin's Concerto in E Minor, Schumann's A Minor and Weber's "Invitation to the Dance."

The annual Christmas concert by the Morning Choral Club of St. Louis was given, December 17, at the Second Baptist Church, that city, before a very large audience. Mr. Galloway presided at the organ, and the program consisted of Christmas selections from the various oratorios and cantatas. The assisting soloists were Mrs. William H. Allen, soprano; Mrs. Yeakle, Mrs. James Quarles, Miss Schwartz, Mrs. Kunkel-Burg, violinists; Wilhelmina Lowe, harpist, and Mr. Porteus, baritone. The club was heard only in one number, "O Holy Night," by Adam.

A concert which afforded much pleasure was given by Nativia Mandeville and assisting artists at the Church House, Providence, December 14. Miss Mandeville has a voice of clear and vibrant quality, and her rendering of the aria, "Il est Doux, Il est bon," by Massenet, was done with excellent effect. She was assisted by Chambord Giguere, violinist; Francis Archambault, of the Boston Opera House, and Arthur Gers, pianist, whose solos were admirably played. Francis Archambault's solos, by Nevin, Schumann, Fauré and Bizet, were rendered most effectively.

Among recent additions to the Tacoma, Wash., list of professional musicians is William H. Lewis, formerly associated with many of the large concert bands and orchestras of the country as trumpet and cornet soloist. Mr. Lewis was with Sousa's, Phinney's and Pryor's bands and the New York Philharmonic Orchestra, and has had wide experience as teacher of amateur and professional bands. He is also a successful composer and arranger of music. His engagement this season is as trumpet soloist with Professor D. P. Nason, at the Tacoma Theater.

At the home of Mrs. A. Duane Pell, No. 929 Fifth avenue, New York, on Friday afternoon, December 17, a concert was given for the benefit of the mission work of the Diocesan Auxiliary of the Cathedral of St. John the Divine. Alice Preston, one of the most accomplished society amateurs, sang, and Hans Kronold played cello solos. There were also some numbers by the Russian Symphony Orchestra, under Modest Altschuler. Miss Preston sang in Newark, N. J., Tuesday evening, December 14, assisted by Horace Britt, cellist of the New York Philharmonic Orchestra, and Mrs. Farrington Smith, accompanist.

The United States Soldiers' Home Band, of Washington, D. C., made its initial bow to a public audience outside the institution at the Columbia Theater, Washington, December 17. The organization is under the able direction of John S. M. Zimmerman, who waves the baton over a well-trained company of musicians. The band was assisted on this occasion by Minna Heinrichs, violinist. Several of Mr. Zimmerman's own compositions were heard, including "Ave Maria," "Serenade" and "Our Old Vets." One number of the program which was heard for the first time in Washington was the overture to "Saul," Bazzini.

Owing to the growth of two factions in the Phoenix Musical Circle of Milwaukee, discord is at work in the organization. The society has been through a suit in the civil courts in which the members of the present organization brought suit against the retiring "insurgents" for the goods and chattels of the circle, including the books, all of which were recovered. Now suit has been brought against Richard Andreas, former treasurer of the society, who is charged with the embezzlement of \$177.66, the funds of the original organization. Meanwhile new officers have been elected by the circle and the "insurgents" have been left out in the cold.

Clarence de Vaux-Royer will be the soloist at a recital to be given at Columbia University, Tuesday, February 15, when he will play a Suite by Corelli and "En Bateau" and First Arabesque, by Claude Debussy. Mr. de Vaux-Royer has just concluded a successful course of lecture-recitals at College Point, Flushing, L. I. On Tuesday evenings, January 4 and 18, and February 1 and 15, at Public School 169, Audubon avenue and West One Hundred and Sixty-eighth street, Manhattan, Mr. de Vaux-Royer will again give four lecture-recitals on "The Composers and Music of Italy, France, Germany and Norway-Sweden."

Beatrice Bowman entertained a large audience in the ballroom of the Hotel Astor, New York, December 17, by her tasteful singing of "Ah! Fors e lui," from "La Traviata"; "Lo, Hear the Gettle Lark," by Bishop; songs of Hecksher, Debussy and Hugo Wolf and the Mad Scene from "Lucia." There was also some excellent violin playing by Arkady Bourstine. He was heard in a romanza by Sarasate, a serenade by André Benoist and Bruch's G Minor Concerto. Georges Barrère, flutist, of the New York Symphony Orchestra, played delightfully the accompaniment to the Bishop air, and, as soloist, a minuet by Debussy. Mr. Benoist played the piano accompaniments.

Mr. and Mrs. Perley Dunn Aldrich have closed their bungalow and studio in Atlantic City, and have gone to Philadelphia, where they are located at No. 1710 Chestnut street. Mr. Aldrich and his wife gave a musical tea for the Matinée Musical Club of Philadelphia, December 8. Mr. Aldrich sang Hungarian and French songs to the accompaniments of Violo Jenny. Mrs. S. S. Burgin, president, and Mrs. C. H. Flaig, secretary, received with Mrs. Aldrich. Mrs. F. W. Abbott and Mrs. C. C. Collins, both of whom are active in musical work, presided at the tea-pouring. Mr. Aldrich has a large class in the two cities, and is tenor at a leading Presbyterian church in Philadelphia.

At the organization meeting of the Cameo Club, held in the Waldorf-Astoria, New York, last Wednesday, a special musical program was given, when Mme. Ella Backus Behr and Franz Listemann played the second and third movements of the Rubinstein Sonata for piano and violin, and as an encore gave a serenade by Pappini. Clarence De Vaux Royer, violinist, played "Am Meer" and an "Ave Maria," both by Schubert, with a piano accompaniment by Max Liebling. Mme. Claire Warde sang a group of German songs, accompanied by her husband, Professor Frank Ward, of Columbia University, at the piano, and as an encore sang "The Mandolin," by Debussy.

Mme. Berthold Sprötte and Mrs. Hermann Scheffer, with Mrs. James A. Bliss, accompanist, gave a highly interesting recital in St. Paul recently. Mrs. Scheffer is one of the leading pianists of the Northwest. Henselt's Larghetto, a Mendelssohn Scherzo, two Chopin études, a Romance by Genefeld, a MacDowell étude, with Liszt's "Liebestraum," and Ninth Rhapsody constituted her contribution to the program. Mme. Sprötte added to her growing popularity as a singer of notable attainments. A group of Hildach songs was much enjoyed, also "Im Herbst," by Franz; "Daheim," by Kaun, and "Frühlingsnacht," by Schumann. The numbers in English were Gounod's "Oh Divine Redeemer" and Chadwick's "Ballad of the Trees and the Master."

WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Arnaud, Germaine—(First American Appearance) New Orleans, Jan. 7.
Barrere, George—Montclair, N. J., Dec. 28.
Barrow, Edward—Pittsburg, Dec. 30.
Beebe, Carolyn—Plaza Hotel, New York, Jan. 5.
Benedict, Pearl—Pittsburg, Dec. 30.
Boroff, Albert—Chicago, Dec. 27 and 29; Milwaukee, Dec. 28.
Busoni, Ferruccio—New York, Jan. 6 and 7; Brooklyn, Jan. 8; Minneapolis, Jan. 21.
Carreno, Teresa—Washington, Dec. 28; Milwaukee, Jan. 6; Minneapolis, Jan. 7.
Croston, Frank—Toronto, Dec. 30.
David, Annie Louise—Northampton, Mass., Jan. 12.
De Moss, Mary Hissem—Montreal, Dec. 28 and 30; Lancaster, Pa., Jan. 11.
Dethier, Edward—Plaza Hotel, New York, Jan. 5.
Dubinsky, V.—Plainfield, N. J., Jan. 10; New York, Jan. 13.
Elman, Mischa—Boston, Jan. 7 and 8; Philadelphia, Jan. 10; Washington, Jan. 11; Baltimore, Jan. 12; New York, Jan. 13; Brooklyn, Jan. 14; New York, Jan. 15; Hartford, Conn., Jan. 17; Boston, Jan. 18; New York, Jan. 19; Cambridge, Mass., Jan. 20.
Elwes, Gervase—New York, Dec. 28.
Gannon, Rose L.—Chicago, Dec. 27 and 29.
Gebhard, Heinrich—Pittsburgh, Jan. 7 and 8.
Gorham, Margaret—Boston, Dec. 31; Mansfield, Mass., Dec. 31; Gloucester, Mass., Jan. 12; Hingham, Mass., Jan. 21.
Grasse, Edwin—Baltimore, Jan. 14.
Harris, George, Jr.—Providence, R. I., Dec. 27; Boston, Jan. 8.
Herites, Mary—Brooklyn, Jan. 13.
Hudson, Caroline—Bridgeport, Conn., Jan. 12.
Hutcheson, Ernest—Baltimore, Jan. 7.
Jomelli, Mme. Jeanne—New York, Dec. 28 and 29.
Kefer, Paul—Bridgeport, Conn., Jan. 12.
Lehmann, Mme.—Louisville, Ky., Jan. 14.
Mannes, Mr. and Mrs. David—Stuyvesant Theater, New York, Jan. 16; Boston, Jan. 20.
Martin, Frederick—Pittsburg, Dec. 30.
Middleton, Arthur—Minneapolis, Dec. 26.
Miller, John B.—Chicago, Dec. 27 and 29; Milwaukee, Dec. 28.
Miller, Christine—Appleton, Wis., Dec. 27; Milwaukee, Dec. 28; Chicago, Dec. 29; Charleston, W. Va., Jan. 4.
Morris, Rosine—Baltimore, Jan. 14.

Peppercorn, Gertrude—Trenton, N. J., Jan. 6; New York, Jan. 8; Philadelphia, Jan. 9.
Rachmaninoff, Sergei—Chicago, Dec. 26; Metropolitan Opera House, New York, Jan. 9; Cincinnati, Jan. 21 and 22.
Salmon, Alvah G.—Madison, N. J., Dec. 30.
Samaroff, Olga—Chicago, Dec. 31 and Jan. 1.
Schumann-Heink, Mme.—Worcester, Mass., Dec. 28.
Schramm, Paloma and Karle—Indianapolis, Jan. 5.
Strong, Edward—New York, Dec. 25; Newark, N. J., Dec. 27.
Surette, Thomas Whitney—(Lecture Recital)—Brooklyn, Jan. 10, 13 and 17.
Swift, Bertha Wesselhoeft—Boston, Jan. 4; Foxboro, Mass., Jan. 18.
Szumowska, Antoinette—Boston, Jan. 8.
Tewksbury, Lucille S.—Chicago, Dec. 27 and 29; Milwaukee, Dec. 28.
Thompson, Edith—West Roxbury, Mass., Dec. 30; Brooklyn, Jan. 20.
Weber, Gisela—Boston, Jan. 10.
Wad, Emanuel—Baltimore, Jan. 21.
Wells, John Barnes—Montclair, N. J., Dec. 26.
Werrenath, Reinald—Philadelphia, Dec. 10.
Whitney, Myrose U., Jr.—Brooklyn, Jan. 13.
Winkler, Leopold—Reading, Pa., Jan. 13.
Wüllner, Dr. Ludwig—Colorado Springs, Colo., Jan. 3; Denver, Jan. 4; Cincinnati, Jan. 7 and 8; Columbus, O., Jan. 11.
Zeckwer, Marie—Hotel Astor, New York, Dec. 29.

Orchestras, Quartets, Choruses, Etc.

Boston Symphony Orchestra—Boston, Dec. 25 and 31; Jan. 1; Providence, R. I., Jan. 4; Boston, Jan. 7 and 8; Philadelphia, Jan. 10; Washington, Jan. 11; New York, Jan. 13; Brooklyn, Jan. 14; New York, Jan. 15; Hartford, Jan. 17; Bridgeport, Conn., Jan. 20; Boston, Jan. 21 and 22.
Bostonian Sextette Club—Boston, Jan. 2; Lawrenceville, N. J., Jan. 12.
Brooklyn Oratorio Society—Brooklyn, Dec. 22.
Cincinnati Symphony Orchestra—Cincinnati, Jan. 7, 8, 21 and 22.
Cleveland Mendelssohn Club—Cleveland, Jan. 11.
Hess-Schroeder Quartet—Boston, Jan. 6.
Flonsaley Quartet—New York, Jan. 11; Boston, Jan. 13.
Kaltenborn String Quartet—New York, Dec. 25; Brooklyn and New York, Dec. 26.
Kneisel Quartet—Boston, Dec. 28; New York, Jan. 4; Boston, Jan. 14; Brooklyn, Jan. 20.
Longy Club—Boston, Dec. 23.
Margulies Trio—New York, Jan. 18.
Mead Quartet, Olive—Northampton, Mass., Jan. 12; New York, Jan. 13 and 21.
Minneapolis Symphony Orchestra—Minneapolis, Dec. 26; Jan. 7 and 21.
Mozart Society of New York—Astor Hotel, New York, Jan. 1.
Oratorio Society of New York—New York, Dec. 28 and 30.
People's Symphony Orchestra—New York, Jan. 14.
Philadelphia Orchestra—Philadelphia, Dec. 25, 31; Jan. 1, 5, 7 and 10; Wilmington, Del., Jan. 12; Philadelphia, Jan. 14 and 15; Baltimore, Jan. 17; Washington, Jan. 18; Philadelphia, Jan. 19, 21 and 22.
Philharmonic Society—New York, Dec. 25, 26, 29 and 31; Jan. 6 and 7; Brooklyn, Jan. 8; New York, Jan. 14 and 16; Philadelphia, Jan. 17; New York, Jan. 20 and 21.
Philharmonic Trio—Brooklyn, Jan. 22.
Pittsburg Mozart Club—Pittsburg, Dec. 30.
Pittsburg Orchestra—Pittsburg, Jan. 7 and 8.
Reynolds Trio—Gloucester, Mass., Jan. 12; Hingham, Mass., Jan. 21.
Symphony Society of New York—New Theatre, New York, Jan. 2; Carnegie Hall, New York, Jan. 4; Detroit, Jan. 10; Brooklyn, Jan. 21.
Thomas Orchestra—Chicago, Dec. 30 and Jan. 1.
Volpe Symphony Orchestra—New York, Jan. 8.

SEMBRICH IN LOS ANGELES

Walls and Ceiling Only Spots Unoccupied by Audience

LOS ANGELES, Dec. 15.—Not since Calvé was here has Los Angeles turned out such an audience as greeted Mme. Sembrich at Simpson Auditorium last night. Even the platform was utilized and only enough room was left for the piano and the singer. If there had been hooks on the wall, Manager Behymer could have used them to hang disappointed applicants for seats on them.

Sembrich's program included selections representing the Italian school of opera, the German lieder and several American compositions. It was a foregone conclusion that there would be immense enthusiasm, and it was shown at the close of the first number when the prima donna was almost overwhelmed with flowers. Her voice showed almost all of its old brilliancy, only the extreme upper notes revealing any signs of the years she has been before the public. Her jolly good humor was infectious and she soon had the audience with her in sympathetic appreciation.

Of her supporting talent, Francis Rogers was in good voice and sang effectively. Frank LaForge is a favorite here and at every opportunity the audience voiced its appreciation of his most artistic work in his solos and accompaniments. Sembrich sings a return engagement here on December 18. W. F. G.

Zimbalist, the Russian violinist, is now touring Scotland and the English provinces.

FROLICS OF OPERATIC CELEBRITIES
IN A PHOTOGRAPHER'S GALLERY

(Continued from page 3.)

studio when a boxholder at the opera entered and made some inquiries about pictures. The next day she asked me who that distinguished-looking man in the studio happened to be. I told her it was Caruso, and she was very much surprised. 'He looks different in costume,' was her comment.

'One of the most amusing scenes in the studio had David Bispham as the central figure. He was in a *Manru* costume at a Metropolitan rehearsal when he decided to have his picture taken, and he stepped into a cab and was driven here.

'The studio was filled with women, and he ran in and started for one of the little dressing-rooms in order to be out of sight until we were ready to photograph him. The room had an occupant in it. He dashed for another, which was also occupied, and then for a third, which also had a tenant. Finally, after considerable excitement, he found a hiding place, where he remained until the operators were ready for him.

'Reise, as *Mime*, once came into the studio in a costume and make-up that caused a young woman visitor in the studio to have hysterics when he suddenly stepped into the place. The make-up was so realistic and dramatic that she was almost convulsed by fright.

'Being photographed plays an important part in the life of the modern singer, and some of them have spent hours in the studio, particularly when they make changes of costumes. I remember one woman singer who came with several different gowns, each worn in a different opera, and she was here for several hours. The odd thing about her posings was that she looked about the same in each opera. As a result of photograph publicity the faces of some of the leading stars, such as Mary Garden and Louise Homer, are more familiar to the people of the country than are the features of any other women. Few persons in America would recognize a picture of the wife of the Vice-President of the United States, or even the President's wife, but every school girl would immediately recognize Melba or Calvé or Eames if these singers passed them on the street.

'Caruso is not the only singer who has a good time occasionally in the studio. Mme. Eames brings with her Mrs. Hobbs, her pet dog, occasionally, and we have had great fun photographing her and the dog at times. Martin and Rappold met by chance one day, and each was photographed in half a dozen unconventional attitudes, although dressed in costume. Nordica has also had a number of photographs taken with her dog. One of the Metropolitan singers, who is very dignified, had the back of his head photographed one day, but I would not dare show it to you.'

Mme. Dupont was asked how she became a photographer of celebrities. She said:

'I am an American woman, born in Pennsylvania, and the daughter of Judge Greer. My brother was an American army officer and had command of the New York Arsenal at Governor's Island until he died a year ago. I traveled extensively in Europe as a girl and married Monsieur Dupont, a sculptor, who, with another young man, owned the famous Valeri photograph gallery in Paris. The gallery was sold and my husband decided to invest his fortune in various enterprises and retire actively from direct business participation. These ventures turned out disastrously and he came to this country, buying an orange grove in Florida. I came with him, after spending thirteen years of my life in Paris.

'The orange grove did not turn out well, and we came to New York and started a little gallery in Harlem. I was at the studio with my husband every day, and have

rarely missed a business day. The Dupont photographs pleased the public, and my husband's business grew. We moved downtown and the fame of the gallery began to spread. As my husband grew older I began to take a more active part in the operation of the business. The first man of eminence I posed was Major-General Joseph Wheeler, who was just back from the Spanish-American war. He was to be photographed in a new uniform which had much gold braid on it. General Wheeler, a simple, democratic man, wore fatigue uniforms in war, and was not very much at ease in the gold lace. In fact, he did not know how the cords should be placed, and I arranged them for him and the photograph was a great success.

'The first operatic celebrity I photographed was Mme. Eames, who came into the studio with Julian Story, then her husband, and Miss Fetridge, her friend and secretary. My husband was ill and I received her. I told her that I would superintend the taking of the picture rather than disappoint her. She consented, and the success of this picture gave me confidence. My husband died some years ago and I have photographed many of the leading figures of the opera, stage, society, diplomacy and business.'

MME. BOUTON AS SOLOIST

New Indian Ballads Rendered with Springfield Musical Art Society

SPRINGFIELD, MASS., Dec. 20.—The Musical Art Society of Springfield, Arthur H. Turner, director, gave a fine performance at High School Hall Wednesday night with Isabelle Bouton, as soloist. One of the most ambitious of the society's numbers was the Elgar composition, 'The Banner of St. George,' which was the last and largest item of an interesting and varied program in which chorus, orchestra and soloists all had their full share.

In the Christmas songs, as in the 'Banner of St. George,' the chorus had the efficient aid of Mme. Bouton, a contralto of uncommon merit who has appeared with the club at a previous concert, as well as at a music festival.

Besides the concerted numbers she sang a fine aria from 'I Promessi Sposi,' by Ponchielli, 'Involuntaria Vittima,' giving for encore 'Wearing Away,' by Arthur Foote, and a group of American Indian songs by Cadman, 'From the land of the sky and blue water,' 'The white dawn is stealing,' 'Far off I hear a lover's flute' and 'The moon drops low.' This aboriginal tune has a wild primitive quality not unlike some of the phrases in the 'New World' symphony, and went very well on the same program. Mme. Bouton sang them for the first time in public at the Northampton concert by the Musical Art Society Tuesday evening. What their permanent interest will be remains to be seen, but as a novelty they appealed to the curiosity of the audiences. For an encore Mme. Bouton sang a dainty song, 'Mia Picciarella' by Gomez.

Joseph F. Rose, of Hartford, Conn., has succeeded Charles H. Caswell as bass of the South Baptist Church choir of that city for the remainder of the church year. Mr. Caswell, who now has charge of the music in the schools of Windham, is singing at the First Congregational Church of Williamantic. Mr. Rose studied under William L. Whitney, of Boston, in which city he formerly lived.

John Powell, of Virginia, gave a second piano recital in London last week.

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